



FURNITURE
AND
DECORATION.
18TH. CENTURY.



J. ALDAM HEATON.

VOL. I.

PART. I.

CHIPPENDALE.

PERGOLES.

R & J. ADAM.

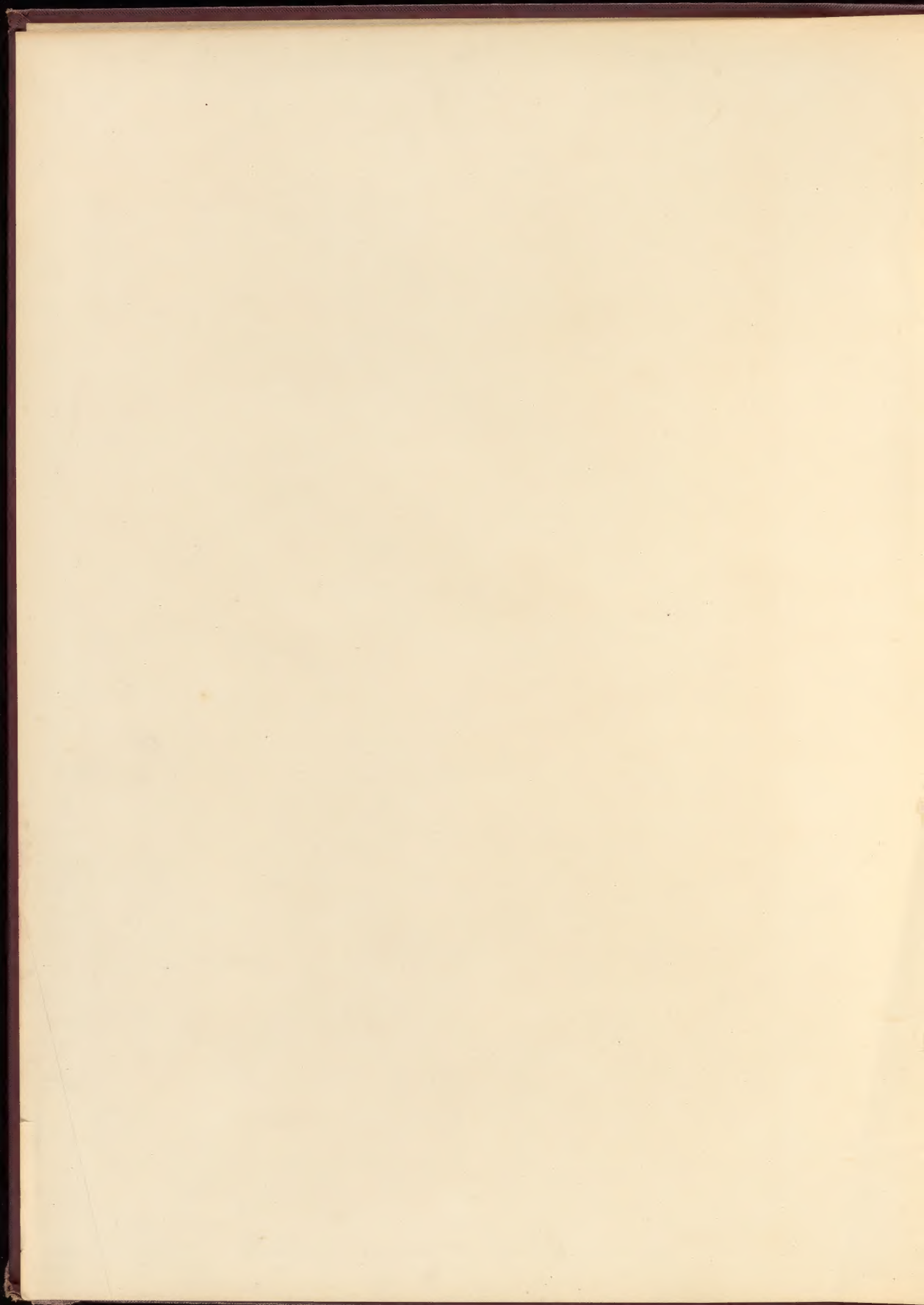
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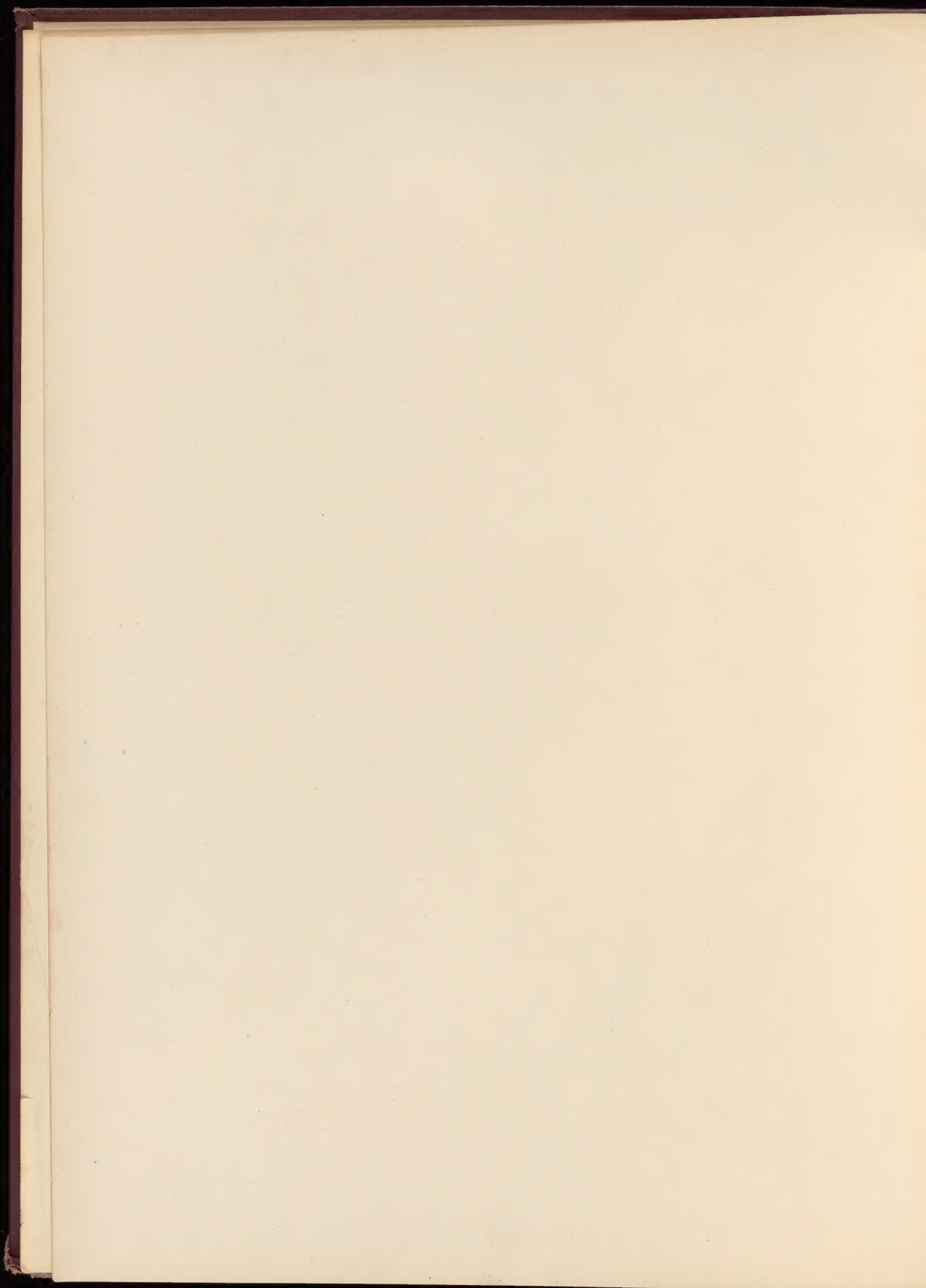
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Furniture and Decoration

In England

During the Eighteenth Century





Furniture and Decoration In England During the Eighteenth Century

Facsimile Reproductions of the Choicest Examples from the Works of
CHIPPENDALE, ADAM, RICHARDSON, HEPPELWHITE,
SHERATON, PERGOLESI, AND OTHERS

EDITED BY JOHN ALDAM HEATON

TWO VOLUMES.—EACH IN TWO PARTS

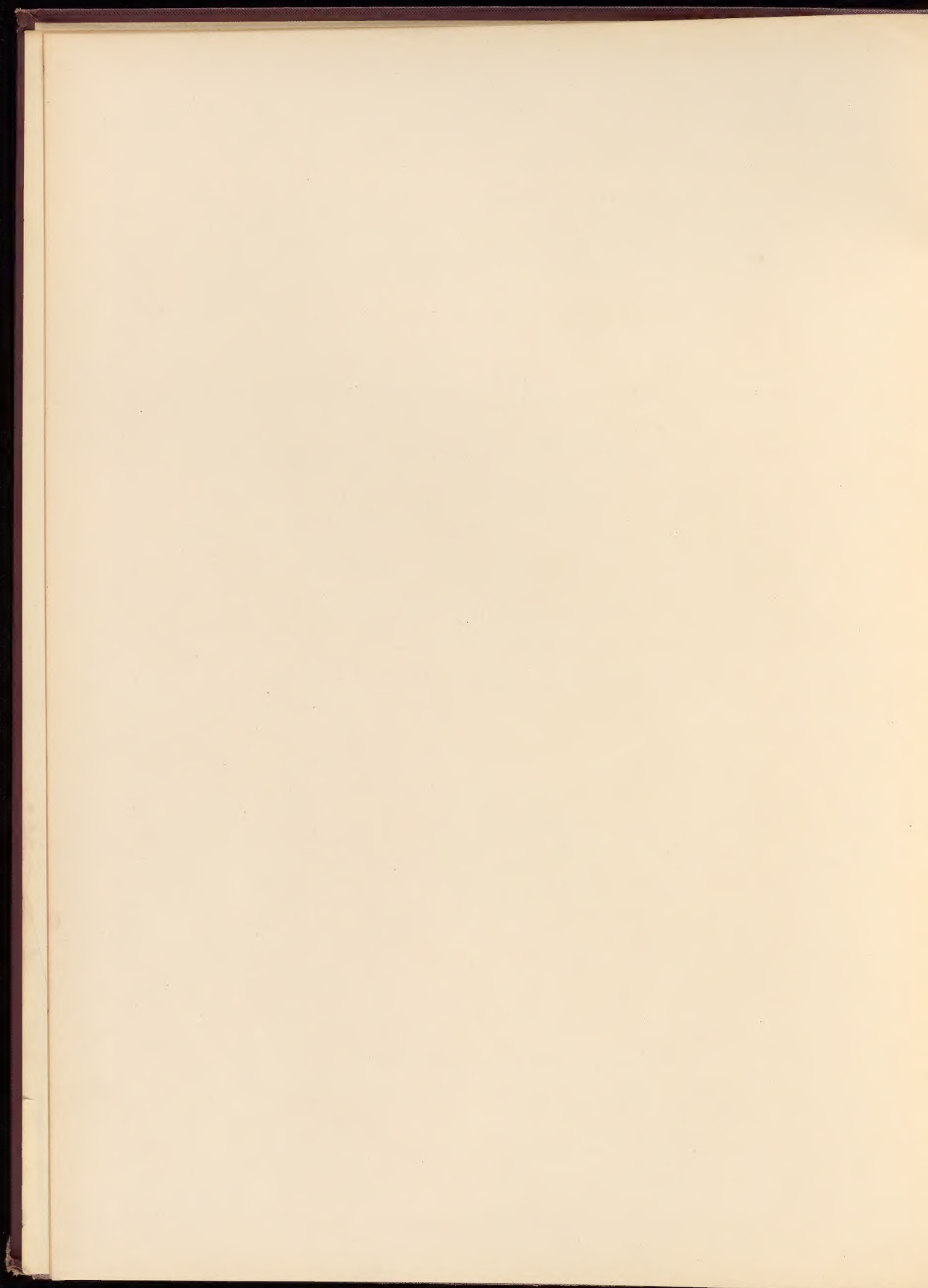
VOL. I.—PART I.



LONDON

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INTRODUCTION.

Furniture and Decoration of the Eighteenth Century.



ARLYLE has said that the eighteenth century produced nothing of value but the French Revolution: he might, also, have excepted English furniture.

It appears to require about a century for the wheel of Fashion to make one complete turn. What our great-grandfathers bought and valued (1750 to 1790); what our grandfathers despised and neglected (1790 to 1820); what our fathers utterly forgot (1820 to 1850); we value, restore, and copy!

The furniture of the latter half of the last century—at any rate, the best specimens of it—has, of late, so commonly come to be regarded as the best the world has yet produced, that no apology seems needed for a set of reproductions of many of the old plates, and an inquiry into the circumstances of its origin and development.

We are not here concerned with remarkable, historical, and priceless pieces of furniture made for princes and millionaires. These have been well illustrated by the works of Jacquemart, Viollet-le-Duc, Havard, and others; and museums not only abound in such specimens, but seem for the most part to exhibit no others—reminding one strongly of the ordinary history of the past, which begins and ends with accounts of kings, councillors, and generals; while in these democratic days we rather prefer to hear about the people and their doings. So here I propose to discuss and illustrate the ordinary chair, table, and cabinet, designed for, and especially adapted to, the daily use of the average Anglo-Saxon; and, so considered, there is nothing to compete with the best of what we call "Chippendale" furniture. And we may see reasons for it, not far to seek. Men of genius and education in art, did not consider it beneath them to design and ornament furniture for the average citizen—witness such names as Vanbrugh, Chambers, Adam, Cipriani, Pergolesi, Angelica Kauffman; and even Sheraton, with all his vulgar pomposity, was a far superior man to our more modern furniture-designers. In France, Louis XIV. and his minister Colbert had established (1664) a Royal Academy of Painting, Architecture, and Sculpture; and Lebrun the painter was attached to it, to provide fine designs for furniture: whilst in England (following France, as usual, a century later) the rapid spread of comparative wealth to a greatly enlarged class of the community, had opened the door, at once, to good design, and good workmanship, for common articles of daily use.

The desire to possess fine chairs, sideboards, and cabinets, of the style we know as "Chippendale," "Adam,"* or "Sheraton," has spread to such a large proportion of educated

* The brothers Adam were architects, and although they designed furniture, they certainly never *made* any.

and well-to-do people, that it may safely be said, that the best of those productions are sold daily, at quite three times their original cost; and though this, and far more than this, may be said of many things which come to the hammer at "Christie's," yet, in the case of this eighteenth century furniture, it is not merely rare, and historical pieces, that fetch good prices, but the rank and file of all the best work of the two Chippendales, Sheraton, Heppelwhite, or Shearer, or even articles supposed to have been designed by the brothers Adam, Richardson, and a small army of their imitators. And this not on special occasions, and at favourite auction rooms alone, but everywhere, all over the land, wherever good things are appreciated.

We feel the bulk of this furniture to be at once good to look at, useful for daily life, constructively excellent, and within the reach of the average purse; and we have come to understand, very certainly, the clumsiness and impracticability of the Stuart-furniture of the seventeenth century; the grossly false taste and ugliness of the productions of the last two reigns; and the weakness and want of character of a so-called "Early English" fad of our own times; and, by contrast, good "Chippendale" furniture, even when badly notched, and somewhat worm-eaten, appears most excellent and desirable. Beyond doubt, a considerable number of London cabinetmakers have been employed, for some years past, in restoring and reproducing it.

It is pleasant to think of it as a distinctly English style, for it became so as its development proceeded; but its origin is beyond doubt *FRENCH*—French of the period of Louis Quatorze, and not in any sense a development from the English furniture of Queen Elizabeth and the Stuarts. We borrowed it from France, during that most remarkable period, when France, under Louis XIV., was engaged in inaugurating a new era in the development of art; a movement which placed her in the van of civilised nations, in all matters relating to the housing of the wealthy—in front of Italy, the source of all these arts; and in a position which she has maintained, at least up to the Revolution, if not indeed to the present time.

But, having borrowed it, the natural sobriety of the English turn of mind toned down its eccentricities, stiffened its curves, and added an air of severity; while the French went on developing it in the other direction; until the French parentage of the English branch has become all but invisible, and we regard it as a style of our own.

Any one, however, who will take the trouble to study the historical development of furniture at a good museum, may soon see the marked contrast between the forms of English furniture of the seventeenth century, nearly always architectural—pilaster, shaft, arcade—and the graceful and flowing lines of the work produced in 1730 and onwards. Wherever the architectural forms were deserted, sweeps and curves were introduced, the originals of which may invariably be found in work of a century or more earlier, from Italy, Germany, Flanders, and France; but mostly from France.

Chippendale was in the first place, and principally, a carver—a maker of extravagant and flamboyant frames to mirrors and girandoles; and so eagerly did he copy the original, that he actually seems to have out-frenched the French.

But when one looks at the all but unbridged gulf which seemed, thirty years ago, to separate us from the daily life, from the furniture-designers and cabinetmakers of Germany, Italy, and France, it seems at first sight puzzling that W. Jones in 1739, Copeland in 1746,

Thomas Chippendale in 1754, and Ince and Mayhew probably* only a year or two later, should suddenly have appeared with large folio and quarto books, of costly copper and steel engravings, with all the signs of a full-blown "style" about them, and that in contrast, rather than otherwise, to the existing style of this country.

Later on, we had good designers; men of superior cultivation and opportunities, who spoke French, travelled to Rome and Greece, and published books of design, two or three of them in French as well as English—Sir William Chambers (by no means always good), 1760; the brothers Adam,† 1773, *et seq.*; George Richardson, 1781; Pergolesi, 1777, *et seq.*; Cipriani 1786. But previous to 1739, judging by such books as exist, no English designer seems to have published anything worth notice.

How then did Chippendale, and his fellow cabinetmakers, or perhaps, to speak more correctly, their predecessors, arrive at their Louis-Quatorze style?

In these days of easy communications, by railway, steamer, and telegraph, we are apt to think of our forefathers, without these advantages, as almost necessarily chained to their homes; and imagine the difficulties of travelling so great for them, that we infer they did not travel. But this is a great mistake. The campaigns of Marlborough alone‡ must have taken a multitude of our countrymen abroad, and no doubt the bric-a-brac dealer of the period would follow at a safe distance, to pick up what he could in the track of the armies. Paris, Florence, and Rome have *always* been a source of attraction to architects, men of letters, men of leisure; and when men travelled less often and more deliberately, beyond doubt they travelled to more purpose. The intercourse between our Stuart-kings and the French court was close and intimate; and constantly, we find in history, accounts of men of wealth and influence, bringing highly skilled workmen to England, from Flanders, from Italy, and from France, to produce articles of luxury of which our manufacturers were ignorant. Moreover, there was an infinitely stronger bond of social intercourse, between the French and English§ peoples, than ever has existed since the Revolution. And last but not least, a craze, which lasted a long time, and has not even yet quite departed, in favour of France and French taste, had set in with extraordinary ardour, during the reigns of our first two Georges (George I., 1714-1727; George II., 1727-1760).

The attention of men like Chippendale being thus turned to French taste, let us see what means would be readily within their reach, for obtaining the Louis-Quatorze style in all its details.

* Their book is undated.

† To be sure the Adams, Chippendale, and Sheraton all pose before us as founding themselves entirely on Greek and Roman originals, and give minute drawings and descriptions of each of the so-called "five orders;" and so long as they can keep to doors and windows, arcades and friezes, all *à* tolerably Greek and Roman; but the moment they have to design something for which they can find no Greek or Roman model, at once they descend without hesitation or apology to out and out French renaissance.

‡ Commenced in 1704. Peace of Utrecht, 1713. As dates are handy in such a question, here are three leading ones—Louis XIV., 1643-1715; Louis XV., 1715-1774; Louis XVI., 1774 to Revolution.

§ A curious instance of this is to be seen in a book of engravings for silversmiths, evidently for French trade with England; many of the articles depicted being entitled in English—thus "a T pot" &c., and yet the whole is manifestly French work. The South Kensington copy has no title or date, and is assigned to 1780—but looks earlier. There are 141 carefully executed steel plates, the designs being, for the most part, excellent, simple, and severe.

Jacques Androuet, called "du Cerceau," a Frenchman, had published a book in 1550 (twice afterwards reprinted), which, besides a good deal purely Pompeian in design, contained quite enough of what we now call "Louis Quatorze," to instruct a man with Chippendale's adaptability. The leg of a table or a chair, ending in an eagle's or dog's claw, and ornamented at the top with a low-relief acanthus leaf, is there exactly; and what Chippendale calls his "terms" (bases for busts, &c.) seem to have been copied straight off from Androuet. The carver's foliage for mirrors in Androuet's second book, is so exactly what Chippendale produced, that one feels he must have had a copy of this charming little book; just such as a carver would buy. If you add to all this the curved "cabriole" leg, a form of terminal, whether of chair, table, or cabinet, which at once distinguishes the feeling of the design from its architectural predecessors, you have a distinctive characteristic of our "Chippendale" furniture. I have not found any illustrated book, so early as Androuet's, with this form distinctly given, but historical pieces of furniture of German or Flemish work, as early as 1620, are in existence, showing it in full development; and it is more than probable that some such pieces of furniture would find their way to London during Marlborough's campaigns.

A French cabinetmaker, Jean Le Pautre, published several books, illustrating chimney-pieces and overmantels, extravagant truly, but scarcely more so than some of Chippendale's designs. His principal work is entitled "*Oeuvres d'Architecture*," &c., 3 vols. folio, Paris, 1751.

These books, together, would be sufficient to instruct *all* our cabinetmakers in the details of French renaissance. They are full of power, but altogether deficient in restraint—the very weakness of Chippendale himself.

An important book by Charles Le Brun, Paris, 1672, *et seq.*, was not likely to have been overlooked by such men as Adam and Darly, and was in all respects useful both for the architect and cabinetmaker.

A still more important book, wider in its range of subject, by J. Berain (Paris, 1663, *et seq.*)—and another, where Berain worked in company with Chauveau and Le Moine, 1710, were sure to be known to men who could write in French on furniture and decoration; and here are the models for Chippendale's fluttering ribands for chair-backs.

D. Marot (Amsterdam, 1712) published a beautiful book of design, in which one at once sees the source of Chippendale's tall clock-cases. The English productions are plainer, but all the leading lines figure in this book.

G. C. Erasmussen (Nürnberg, 1659, *et seq.*) gives the exact prototype of the highly ornamental mirror frame of Lock, Johnson, and Chippendale; and plates of "swags" of flowers, and other ornament, all in full light and shade: a treasure-house for a carver and gilder, when such books were scarce.

A book by Boucher, Ranson, and Lalonde (Paris, undated) would give Chippendale patterns of extravagant beds and sofas to his heart's content.

And though it is somewhat difficult to determine whether the furniture part of "*Dictionnaire des Sciences, des Arts et des Métiers*," small folio (Paris, no date), was published before or after Chippendale's book, yet here is his vulgar rococo sofa, and if he did not copy it from that book, both were copied from a common source of a little earlier date.

Grinling Gibbons, who died in 1721, and left many pupils behind him, would do much

to make some advances towards making French taste more easily appreciated; and between 1641 and 1737 several French cabinetmakers, less known to fame,* published illustrated books of furniture. And, still more to the point, *mirrors*, with highly ornamental frames, began to be a much admired and coveted article in France in 1650; and so great was thought the importance of this article, as a decoration for the houses of the rich, that the Duke of Buckingham brought glassworkers from Venice, in order to establish this manufacture, and settled them at Lambeth—a trade which still lingers there.

Now the Chippendales, father and son, were, as I have said, principally carvers; and carving of high merit was manifestly a characteristic of English decorative art of the period. Copeland, who, in point of time, seems the first of the publishers of these illustrations, was also a carver. Chippendale, to be sure, became a maker of all sorts of furniture, but quite a large proportion of the men whose illustrated books we possess, dated 1746 and onwards, were *carvers only*;† and I cannot help thinking, that the demand for ornamentally framed mirrors (a most attractive novelty to those who could pay for it, and had fine reception rooms) was largely the origin of the whole movement, so far as the cabinetmakers were concerned. The glass mirror itself had had a comparatively late origin in Venice; from Italy it had passed to France; and it was inevitable that an Englishman should receive it framed in renaissance taste, and that the renaissance of France.

It is somewhat difficult to see what was the *aim* of these architects, cabinetmakers, and decorators. Did they not know that the "Renaissance" of classical form and feeling had been going on, for at least three centuries, in Italy, in Belgium, in France? Had they only just awakened to the fact? Or, did they contemplate the creation of a little renaissance for themselves? That this latter must have been the idea of such men as Adam and Richardson, is evident; but it is most comical to consider the mental condition of Chippendale, Sheraton, and other cabinetmakers posing before their beloved five orders as "the very soul and basis of art," "the true and only fount of real art," &c., and calling all men to assist them in a return to those forms and principles; and then accepting, with avidity, the most ultra-French development of a renaissance now grown old, and not a little the worse for wear!

One cannot but see that, for them, at least, the whole pretended desire for a neo-classicism, was a mere pandering to the dilettanteism of the day; that they felt, that to appear as high-class designers, it was desirable to follow as closely as possible in the footsteps of Wren, Inigo Jones, and the rest; and then, having appeased their consciences by an extravagant preface, and opening chapters, about the "fount of pure art," &c., they could, with a better grace, give illustrations of *what would sell*; that being, in the main, French renaissance; no matter that it was as far in spirit from "the only fount," as Gothic itself!

But French renaissance was a style eminently well calculated, in furniture at least, to meet the wants of well-to-do people; and the banks of prejudice having once been broken down, the flood came, and swept the devoted five orders into the sea.

It was impossible that Chippendale and Darly's style—applied, as it was, to every

* *E.g.*, J. Barbet, 1641; H. Goltzius, about 1641; P. Mignard, 1650 and 1700; Juste Aurèle Meissonier, about 1670; P. Bourdon, 1703; Nicholas Pineau, 1710; Leblond, 1716; G. Brunetti, 1736; E. Bouchardon, 1737.

† *E.g.*, Matthias Lock, 1765; Thomas Johnson, 1761; G. Lairese, about 1750.

furniture requirement in a well-to-do house—should have sprung into existence in a decade, or even in two; for no good art work ever grew up of a sudden, like a mushroom, but always has been a development of a previous success. Still, it is interesting to note the evidences, which Chippendale himself affords us, of an earlier parentage of the style. First, he gives us—an early plate of the 1st edition (1754)—two chairs, with perspective lines about them, here reproduced (No. VI.): one of them perfectly plain, such as one sees in an old farmhouse; and again a plate of six chair-backs, here reproduced (No. V.), also relatively plain and severe. These two plates are almost in contrast to the rest of the book, and he passes them by as of no moment, as if to suggest, "These are the ordinary things of ordinary people; my mission is to make grander things for the nobility and gentry!" Then, also early in his first edition, he gives the same chair over-loaded with ornament, to a degree which, to our eyes, ruins it; and one cannot escape the conviction, that he found the chair in the plainer condition, and that the ornamentation was *his* part of the business. The chair, of course, must have been invented plain, and the ornament must have come afterwards.

So that I think we cannot assign a later date, for the infancy of the style, than about the beginning of the eighteenth century. Many circumstances seem to have conspired about this time to produce a great forward start, in adapting all the surroundings of the well-to-do, to a vastly improved condition of material comfort and dignity of life; while, at the same time, the class so environed was increasing rapidly in numbers. English society was awakening from a past of comparative rudeness and barbarism; the burgher, merchant, and yeoman, were beginning to enjoy a share of the position, distinction, and wealth, hitherto the monopoly of the soldier, the aristocrat, and the courtier; the arts of peace were beginning to be respected and admired; and, simultaneously with the energy of the movement, or perhaps actually proceeding from it, there rose, as it were, a fine wave of vigorous designing power with a corresponding power of practical application. Chippendale was in a position to feel these new conditions quickly (having, through his father, I imagine, already a connection among wealthy people, for highly ornamental mirrors, and the like), and was able to take the tide "at the flood." So that, notwithstanding his constant tendency to foolish and vulgar ornamentation, there is some justice in our having called the style by his name.

It is greatly to be regretted, however, that, instead of giving us plates, nine-tenths of which are mere "show-pieces," intended to tempt wealthy people, he did not give a volume of drawings, of the average daily produce of his workshop. For nowhere, throughout his book, do we find drawings of the very best furniture then made: to almost every design he adds a coating of over-ornamentation, now Flamboyant—now Gothic—now "Chinese!" and to see the cream of the productions of his period, one has to go to the well-appointed house of a rich man—to the occasional auction—or, to the bric-a-brac shop.*

Nevertheless, his plates, in the aggregate, with useless ornament omitted (he frequently calls attention to the possibility of this), do give us the main elements of the style, and are

* Curiously, not one of these men give us a drawing, or even an approach to one, of the favourite little mahogany-framed mirror, carved or pierced above and below, and with a gilt bird coming through a hole at the top—an ornamental object of interest to be found in half the well-furnished houses of the land, and undoubtedly an heir-loom from Chippendale's time: indeed, London bric-a-brac shops have usually some on sale quite a century old, as well as copies.

consequently valuable. Heppelwhite and Sheraton were both more practical, and so, in a sense, their designs are individually of more interest. But, as we approach Sheraton's time, the vigour and originality of the movement were fast beginning to disappear; and with a rapidity which is quite remarkable, all that was potent and virile in it completely vanished; so that it is difficult to find a design dated 1800 and onwards which is worth attention. The wave, that had transformed our home surroundings, had ebbed, and left us stranded; and in the times, too, of the fourth George and his successor—a time devoid of interest or of power—flat, stale, and unprofitable,—from which we have but lately emerged.

Let me enumerate some of the leading men who contributed to the movement, and, as far as the dates of their books go, in chronological order.

W. JONES

(4to, London, 1739)

has apparently the honour of being about the first of those who have left us an illustrated book bearing on our subject. He calls himself an architect, and gives many illustrations of a sort of neoclassicism (far better done, a little later, by the brothers Adam). His mirrors and chimney-pieces, however, have merit, and several of them are reproduced here. His book is modest and unassuming.

INIGO JONES AND KENT.

(Folio, London, 1744.)

Some of Inigo Jones's chimney-pieces are good, though ponderous. There is the air of the competent architect about them, as one might expect, and for halls of large houses or public buildings, they might well be useful. How he came to ally himself with Kent, it is not easy to understand: Kent's part of the work being weak and worthless.

H. COPELAND.

(1746.)

Plates are occasionally obtainable, signed H. Copeland, and dated 1746. They may have been his first attempts in this direction, and never put together in book-form. They consist of mirror-frames only, and point, as mentioned elsewhere, to the mirror, as having possibly originated the illustrated furniture books.

THOMAS CHIPPENDALE.

(First Edition, folio, London, 1754; Second Edition, folio, 1759; Third Edition, folio, 1762.)

It is rather disconcerting to find this man, to whom, in common parlance, we agree to attribute our style (and who certainly has left us an abundance of copperplate engravings), not only not a man of education and modesty, but a very commonplace and vulgar hawker of his wares, prepared to make *anything* that will please his customers, and fill his purse.

He calls his book "The Gentleman and Cabinetmaker's Director," "being a large collection of the most elegant and useful designs of household furniture, in the Gothic, Chinese, and modern taste"! "To which is prefixed, a short explanation of the five orders of architecture, and rules of perspective, with proper directions for executing the most difficult pieces," &c. "Calculated to improve and refine the present taste," &c.; then follows a quotation from Ovid, and another from Horace! He dedicates it to the Earl of Northumberland, in the usual inflated style of the period: "My lord, your intimate acquaintance with all those arts and sciences that tend to perfect and adorn life," &c. Then, under a very pretty headpiece (probably Italian), he commences his preface in this bombastic style: "Of all the arts which are either improved or ornamented by architecture, that of cabinetmaking is the most useful and ornamental." (He does not see, that at this precise time, English cabinetmakers had begun to desert architectural lines and guidance!) "I have therefore prefixed to the following designs, a short explanation of the five orders. Without an acquaintance with this science, and some knowledge of the rules of perspective, the cabinetmaker cannot make the rules of his work intelligible . . . they are the very soul and basis of his art." (It is worthy of remark that his perspective generally spoils his drawings of chairs, where the back legs seem misplaced and ridiculous, and elsewhere, it always seems pedantic, and out of place.) Then he talks about "the Venus of Apelles, and the Jove of Phidias"! He expects adverse criticism; but says, "I shall repay their censures with contempt—they have neither good nature to commend, judgment to correct, nor skill to execute what they find fault with." He appears to have been conscious that many of his designs could hardly be put into practical shape (an accusation which Sheraton in 1791 does not hesitate to make in the plainest terms), for he says, "I will not scruple to attribute this to malice, ignorance, and inability. And I am confident I can convince all noblemen, gentlemen, and others who will honour me with their commands," &c. Granting that this smacks mainly of the false literary style of the eighteenth century, let us see what indications we can find of his personal taste and discrimination. He says, "Plate XVI. is three riband back chairs, which . . . are the best I have ever seen (or perhaps have ever been made)," &c. But the riband is almost the worst type of ornament which the Chippendale chair ever carried. "Plates XXI. and XXII. are six new designs of Gothic (!) chairs; and Plates XXIII., XXIV., and XXV. are nine chairs in the present Chinese manner (!), which I hope will improve that taste. . . . I think it *the most useful* of any other." (the italics are mine). We talk of the "Chippendale style" nowadays, as if Chippendale had been mainly the inventor, certainly the chief expositor of it, yet here, he is giving equal prominence to Gothic (the very worst of what we now recognise as "Churchwarden's Gothic"), and greater prominence still to would-be "Chinese"! "Plate XXXI. is a domed bed . . . there are four dragons going up from each corner. The head-board has a small temple with a joss or Chinese god; on each side is a Chinese man at worship," &c. His designs for beds are miracles of false and foolish taste, and one cannot believe that he ever anticipated that the bulk of them would be carried into execution. Further on he refers to a "Gothic" bookcase as "one of the best of its kind, and would give me great pleasure to see it executed, as I doubt not of its making an exceeding genteel and grand appearance;" while the next plate but one "is a desk and bookcase in the Chinese taste, and will look extremely well." He is

evidently delighted with his "Chinese" designs—"nine designs of chairs after the Chinese manner . . . they will suit Chinese temples"!

After reading a few pages written in this style, one stares in amazement at his glorification of the five orders, and the pedantically exact drawings of each of them in careful detail (probably done for him by his friend and helper, Matthew Darly, an architect—see further on). Was this, and the magniloquent talk about perspective, genuine? or was it merely intended to give his book an architectural and scientific air? One cannot resist the suspicion, for he never seemed to try for a moment to bring his five orders into practical use for his cabinets. We can afford to smile now at this cabinetmaker vapouring about his neo-Greek, but no doubt it was then thought by the "noblemen, gentlemen, and others" to whom he addressed himself, that all good art must flow from Greece as a fountain-head, and it would sound and look well to begin close up to Greek temples. Nevertheless, the eager tradesman could not but peep out, and in spite of "the true fount of art," he found that "Gothic" and "Chinese" chairs and cabinets would *sell*, and he puffed them accordingly, and that rather more than his French renaissance designs. To work even as near the neo-Greek as the Adams', he makes not the feeblest attempt.

His most ambitious designs are, I imagine, merely advertising suggestions of what he is prepared to make, if he can get orders—witness Plate CXI., "a China case, not only the richest and most magnificent in the whole, but perhaps in all Europe. . . . I should have much pleasure in the execution of it," &c.

There is a plate, alluded to above (No. XVI. in the third edition), here reproduced (No. V.), consisting of six backs of chairs—simple and severe, quite the best of his chair designs, and appearing to belong to the early stage of the developments of the "Chip" chair, though not in the first edition; he passes this plate by without a word of comment, although almost every other plate has a few words, and often several sentences, of praise.

So that, with every desire to accord the utmost value to Chippendale's book, and valuable it certainly is, as the earliest and most comprehensive exponent of the style, one cannot for a moment rank its author as a man of "taste." His desire to pander to any sort of trumpery fancy of the hour, now so called "Chinese," now extravagant Louis Quatorze, now "Churchwarden's Gothic," led him into continual trouble; for, going carefully through the third edition (which does not differ materially from the first), and, with every desire to be fair and broad-minded, dividing the *designs* into four groups, one comes to some such result as this—Good, 60; Passable (*i.e.*, designs with merit in them, but partially spoiled by false detail), 103; Fantastic and foolish, 146; with a remainder of 107, which can only be called preposterous, impossible, or outrageous. That is to say, the good and passable are scarcely as two to three of the others. Witness Plates XVII., XXIV., XXXI., XXXVI., XLVII., LXXI., CIV., CXIX., CXXII., CXXXV., CLXXVIII., CLXXIX., &c., all belonging to the impossible class, a rapid scrutiny of which will, doubtless, justify these severe strictures.

Later, he published a 4to book of designs (undated) for "Sconces, Chimney and Looking-glass frames in the old French style" (the only place in which I can find any acknowledgment of his indebtedness to the French), which is at once commonplace, vulgar, and largely impracticable.

EDWARDS AND DARLEY.

(4to, London, 1754. Darley, spelt also Darly.)

"A new book of Chinese designs," &c. The Chinese mania appears to have been raging rather fiercely just then, probably owing to the influence of Sir William Chambers, who, however, did not appear in print till rather later. There are some drawings of flowers and birds in this book, in the Chinese manner, worth passing attention, but otherwise it is a mere tissue of folly and weakness.

THOMAS JOHNSON.

(Small folio, Westminster, 1758, and small 4to, London, 1761.)

Johnson was a carver, and his book mainly consists of designs for girandoles, picture-frames, mirror-frames, and candlesticks—no chairs, tables, or cabinets. Curiously, this book is dedicated, on a florid and pedantic title-page, to Lord Blakeney, "*Grand President of the Anti-Gallican Association*," the designs being, however, extremely French. Probably he feels that he may defend himself somewhat by adding, "'Tis a duty incumbent on an author to endeavour at pleasing every taste!" His designs are quite as foolish and impossible as the worst of Chippendale's, though not quite so pretentious. In 1761 he published a smaller *réchauffé* of the book, very stupid and vulgar; some of the girandoles are incredibly false and foolish.

INCE AND MAYHEW.

(Folio, London, undated, but probably earlier than 1760.)

The title-page, both English and French, describes the book to be "in the most elegant taste;" "the whole made convenient to the nobility and gentry." There is a flowery inscription to the Duke of Marlborough; and we are informed—"and with same regard any gentleman may furnish as neat at a small expense as he can elegant and superb at a great one"! (*sic*). Matthias Darly, the assistant of Chippendale, appears to have been engaged as engraver, and the book purports to be partly "a drawing-book adapted to young beginners," who are to copy excessively rococo and florid ornament, like the most extreme French work. They give plates of excessively over-ornamented "Chip" chairs, and beds quite as absurd and vulgar as Chippendale's—indeed all these men seemed at once to lose their heads, when they designed a bed. Some of the dressing-tables and chests of drawers are fairly good, though none seem quite worth reproducing. There is the absurd disposition to be "Chinese" which we have seen in others of this period, and No. LXIII., "un grand sofa," rather out-chippendales Chippendale in its gross vulgarity. Altogether it may be described as a foolish and worthless book, unworthy of notice, were it not for its important size, costly plates, and presumably early date.

A SOCIETY OF UPHOLSTERERS.

(4to, London, no date, which I presume to be about 1760. Entitled "Genteel Household Furniture.")

There is no preface, and names of designers and engravers are mostly omitted. The plates consist largely of chairs, Gothic chairs, Chinese chairs, and very florid "Chip" chairs, these last being a sort of false and clumsy travesty of Louis-Quatorze work. But suddenly, in the middle of the book, comes a plate of altogether different style—no designer's name given, but inscribed "Couse sculpt."—a cabinet, not important, but severe, simple, and pretty. It is repeated, with slight alterations, several times, and like Chippendale's six chair-backs, alluded to above, seems to point back to an earlier and purer condition of the style. They give an illustration of a nice wrought-iron balcony, two or three bits of pretty iron-work, for the brackets of inn signboards, such as one still sees in Barnet and elsewhere, and a good ornamental chain for a candelabrum; but, otherwise, the book is devoid of interest, and may be considered a copy of Chippendale, and not of Chippendale's best. They also published a second edition, and two appendices, of no special value.

MATTHIAS LOCK.

(4to, London, 1765-68; also post 4to, no date; also oblong 4to, 1769.)

Lock was a carver, and his works are mainly interesting as helping to show that this series of books on furniture, rapidly following each other, was originated, as elsewhere observed, by the carvers. Lock is ultra-French and fantastic in his designs, and, in his higher flights, often very vulgar. His books may be considered useless. The South Kensington Museum contains a folio of original sketches, with a few prints from steel or copper plates interspersed, ascribed to Lock and H. Copeland (mentioned above), and containing, amid numerous scrappy details of the carver, some lovely drawings of a plant of the acanthus tribe, presumably for carving from, here reproduced. The chairs are not good, and there is nothing else worth reproducing.

ROBERT MANWARING AND OTHERS.

(8vo, London, 1766. "The Chairmaker's Guide; 200 New and Genteel Designs.")

Manwaring was evidently the moving spirit of the "Society of Upholsterers" mentioned above; for they published a second edition, undated, to many of the designs in which Manwaring now added his name; and the book published in 1766, where his name appears on the title-page, contains a great many of the very plates previously used for the Society's book. He gives a large number of illustrations of "Chip" chairs, but never manages to draw a really good one. The "Gothic" chairs are rather worse than one had thought possible. The "Hall" chairs are quite preposterous.

N. WALLIS, ARCHITECT.

(Oblong 4to, London, 1771. Entitled "A Book of Ornaments." Also, oblong 4to, 1772, "The Complete Modern Joiner.")

Wallis has a simple and modest title-page and preface; and though he is beset by the fear of departing by jot or tittle from his supposed Greek models, yet his book is well worth examination, being free from rubbish, and full of most excellent chimney-pieces.

R. & J. ADAM.

(First Edition, 3 Vols. Folio, London, 1773, *et seq.*)

Their book is entitled "The Works in Architecture of Robert and James Adam, Esquires," and is printed in parallel columns of French and English, in large folio, on splendid paper, "*édition de luxe*." Robert appears to have been mainly the designer. The work was published in numbers and parts, and was continued from 1773 to 1779. After their death, in 1822, a further part was published, but it is of quite inferior interest.

This noble work, splendid alike in design, in draughtsmanship, in execution, and in taste, must surely have had a share in forming the national style, probably greater than all the other books we are considering put together. For though called an architectural work, and entirely passed in silence by Sheraton, when he discusses his competitors' works, it contains far more plates of articles of furniture than many of the so-called furniture books; and besides thirty-two designs for chimney-pieces, ceilings, cornices, &c., which may rightly be considered as entirely architectural, it gives us no less than sixty-four designs for mirrors, sconces, draped cornices, side-tables, bookcases, clocks, lamps, &c., all well worth reproducing, if the limits of this work permitted it. For the brothers Adam justly considered *all* the fittings of a house as coming within the scope of their art; and if we could only be sure that our architects possessed the Adams' taste and discretion, nothing could be more desirable than that they should undertake them now.

To be sure, they were religiously devoted to those worshipful five orders, and they tied themselves, as tight as ever they knew how, to that arbitrary standard; and, in consequence, their designs are often wanting in freedom, and at times in adaptability to the end in view; and one cannot help continually stopping to wonder, if they could do so much, held in by such inelastic leading strings, what might they not have done if their sympathies had had a wider base. But we must take the past as we find it; and, considering the vile taste which surrounded them on all sides, the false standards set up by a pretended admiration of classic work on the one hand, and an extravagant desire to follow all the excesses of the French renaissance on the other, we cannot be too thankful for this splendid work.

The frontispiece and preface, one must confess, are not a little trying. "A student conducted to Minerva, who points to Greece and Italy, as the countries from whence he must derive the most perfect knowledge of taste," &c., forms the title of a large and ultra-showy frontispiece; and in the preface they claim to have themselves "in some measure brought about a kind of revolution in the whole system of this beautiful and elegant art" (architecture), "and in the decoration of the inside, an almost total change." "It seems to have been reserved for the present time to see compartment ceilings carried to a degree of perfection in Great Britain, that far surpasses any of the former attempts of other modern nations." "Whether our works have not contributed to diffuse these improvements through this country, we shall leave to the impartial public . . . we flatter ourselves we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it with novelty and variety through all our numerous works"! They go on to claim

that they have designed "every kind of ornamental furniture." "The style of the ornament and the colouring of the Countess of Derby's dressing-room (imitated from vases of the Etruscans) show the first idea of applying this taste to the decoration of apartments"! "In architecture, Inigo Jones rescued us from Gothicism; Wren was enabled to exhibit his genius in St. Paul's; Vanbrugh understood the art of living among the great;" and the brothers Adam "claim to have carried on and completed the diffusion of better taste"! Clearly, they were not free from the charge of false taste in preface writing, but we must allow a good deal for the bombastic literary style of the period, and we forgive the high-sounding talk, when we open the book. Its weakness, for the purposes of this inquiry, is that they seem to have designed entirely for rich people, who, one would think, never considered the cost of anything; and this to some extent lands it among specialities and museum collections, and deprives it of that all-round adaptability, which must be the characteristic of a really vital style, which is to become traditional: still, a large proportion of their ornament is capable of being executed cheaply in carton-pierre and plaster, and often forms the chaste and delicate ornamental touch of many a burgher's house, of somewhat later date. If our speculating builders would only take their plaster cornices, to go no further, from this admirable book, what a stride would be made at once towards the better decoration of our rooms! And architects and decorators of public buildings, might here find a quarry from which they might dig nearly all their material, greatly to the advantage of the whole nation.

MATTHIAS DARLY.

(Small folio, London, 1773. Entitled "A Compleat Body of Architecture, embellished with a great variety of ornaments," compiled, drawn, and engraved by Matthias Darly, Professor of Ornament.)

Darly, I think, must have been brought up as an architect, but preferred the ornamental side of his art. He says—"Ornamental drawing" (? drawing of ornament) "has been too long neglected in this trading country, and great losses have been sustained in many of our manufactures for want of it. On the knowledge of true embellishment depends the improvement of every article, and I do aver that this kingdom is more indebted to a Richd. Langcake (who is now teaching the art of design in France*) than to a Sir Godfrey Kneller." He claims his book to be "the first and only publication of the kind" (!) "Many authors" (on architecture) "content themselves with giving only the proportion, and almost totally neglect the graceful addition of ornament; to supply which defect this work is principally intended." Besides matters more strictly architectural, he gives plates of ceilings, panels, chimney-pieces, vases, spandrels, brackets, frames, friezes, &c. He appears to have worked for Chippendale, both as a designer, and as an engraver. His "frames" and "panels" are frequently most elegant and graceful pieces of composition, far in advance of his contemporaries, if we except Adam and Pergolesi. In ceiling designs he seems to be the equal of Robert Adam. If he sins, it is by omission. He never attempts a table, chair, or cabinet. But his designs have, almost without exception, some merit, and are never foolish, or pretentious. In 1767,

* Because he could not get employment in England.

before his principal work, he published a book, oblong 4to, entitled "Sixty Vases by English, French, and Italian Masters"—one of the very few hints that we get, that these men knew, or were willing to admit, that they were borrowing from the French.*

P. COLUMBANI.

(4to, London, 1775, "A New Book of Ornaments." Also 4to, 1776, "A Variety of Capitals.")

Two modest and business-like performances, containing panel ornament and excellent chimney-pieces, almost equal to the designs of Adam and Richardson. The scope and extent of the books, however, hardly entitle them to an important place.

GEORGE RICHARDSON.

(Folio, 1776. Entitled "A Book of Ceilings." Also folio, 1781, "A New Collection of Chimney-pieces.")

Richardson was a gentleman and a scholar. After disclaiming with a charming honesty any real classic authority for his designs (which are very much on the lines of Robert Adam), he says—"The following designs are composed in the style of the present improved taste." This nice feeling pervades the book; and as he is certainly less in awe of the five orders than his predecessors, and gives more variety of style and ornament than the others (though always strictly within limited boundaries), it is not too much to say that he is *facile princeps* in chimney-piece drawing. There is not a foolish or impracticable design in the book, and most of them address themselves to a middle-class public rather than to the millionaire. He published several other books, mostly more strictly architectural, and one, consisting of ceilings only (folio, 1776), on thick paper, got up very much after the style of the Adams' book, inevitably suggesting a sense of rivalry with that splendid work, published three years previously. It is free from ostentation or vulgarity, but is deficient in freedom, as if he were chained fast again to the inevitable "orders."†

* A. Rosis, small folio, 1753, "A New Book of Ornament;" Manwaring, London, 1765, "The Carpenter's Complete Guide;" "The Cabinet and Chairmaker's Real Friend and Companion," by the same, also, 1765; "The Carpenter's Companion for Chinese Railings and Gates" (H. Morris and J. Crunden, 1770); and "The Joyner and Cabinetmaker's Darling" (John Crunden, 1770); Gaetano Brunetti, "Sixty Different Sorts of Ornament," 4to, 1736; J. Gibbs, 4to, 1731, "Thirty-three Shields and Compartments," &c.; Wm. Halfpenny, 8vo, 1750, "New Designs for Chinese Temples, &c.," may all eight be bracketed as inferior productions of no merit, and quite useless.

† There were several other architects who assisted in the movement, such as James Gibbs, "A Book of Architecture," fol. 1739; Abm. Swan, "A Collection of Designs in Architecture," fol. 1757; Swan again, "The British Architect," fol. 1758; Swan again, "Designs in Carpentry," 4to. 1759; W. Thomas, "Original Designs in Architecture," fol. 1783; W. & J. Pain, fol. 1786, "Pains' British Palladio;" the Pains again, fol. 1793; B. & T. Longley, "The Builder's Jewel," 16mo, 1787; R. Morris, royal 8vo, "The Architect's Remembrancer;" J. Wyatt, "Original Coloured Drawings of Ornaments to Scale," no date, about 1770; Thos. Milton, John Crunden, Placido Columbani (mentioned above), and T. C. Overton, four, working together, and producing "The Chimney-Piece-Maker's Daily Assistant," imp. 8vo, 1766; but I pass them by on account of the very inferior interest of their productions when weighed against Adam, Richardson, Daryl, and Pergolesi. The first four have been well reproduced by R. Charles, "The Compiler," London, 1879.

M. A. PERGOLESI.

(Folio, London, 1777, *et seq.*)

A valuable and charming book of ornament, without preface, and merely entitled "Designs." It is somewhat restricted in its scope, and follows, like Adams' work, a too severe adhesion to the supposed hard and fast limits imposed by those tyrannous "five orders." Nevertheless he breaks away inevitably, further perhaps than he knew, from his jailors, and leaves us a very interesting and useful book, which forms a good hunting-ground for designers to-day, though not old enough to belong to the great days of art.

It appears to have been published in numbers, extending over some years, and existing copies are seldom complete. In the later numbers there are "centres" to panelled ornaments, engraved by Bartolozzi, (amorini, and the like,) which are most lovely. Indeed, to lovers of ornament, it is a delightful book, and perfect copies are worth probably ten times the original cost. Pergolesi was brought from Italy by Robert Adam, and beyond doubt, was the unacknowledged author of most of the beautiful details of Adams' book.

G. B. CIPRIANI.

(Folio, London, 1786.)

A book of ornament—figure-work only—engraved by Bartolozzi, and not important to the present inquiry, is the only one of Cipriani's books published in England, in 1786—the rest (for he published several) date from Rome, and are much later. Nevertheless, he cannot be overlooked as a factor in the movement, for, like Angelica Kauffmann, he constantly provided elegant little designs for the panels and backs of Sheraton and Heppelwhite's sofas and chairs, and what he did in this way, he did well.

THE CABINETMAKER'S LONDON BOOK OF PRICES.

(Small 4to, London, 1788. Second edition, 1793.)

The best designs are signed "Shearer." Shearer is excellent and practical, never ostentatious or pretentious. He certainly does not rise to the highest flights possible to the style, but he is always sound and moderate, and never descends to showy rubbish. One feels to wish that his 29 plates had been 92.

A. HEPPELWHITE & CO.

(Foolscap folio, London, 1789. "The Cabinetmaker and Upholsterer's Guide.")

They commence in the stilted style of the time—"To unite elegance with utility, and blend the useful with the agreeable, has ever been considered a difficult but an honourable task." It is "in the newest and most approved taste." "English taste and workmanship have of late years, been much sought for by surrounding nations" (?) . . . and the mutability of all things, but more especially of fashion, has rendered the labours of our predecessors in this line of little use"! Their book is "useful to the mechanic, serviceable to the gentleman," and "we designedly followed the latest fashion only." This last statement is certainly true enough, in the sense that the style, since Chippendale's time, had already made a considerable development, partly in the direction of Louis Quinze work—chairs with their straight-fluted

and beaded legs, for instance—and partly in the direction of an English sobriety of taste, alluded to above.

But beyond this high-sounding preface, Heppelwhite appears merely as the plain unvarnished tradesman with an illustrated list of wares to sell, and a very practical and excellent list it is. His tea-caddies, tea-trays, tops of card-tables and dressing-tables, are most charming examples of beautiful design and arrangement. He seems to have benefited considerably by the labours of Pergolesi: his beds are, as usual, too ambitious, and he loses his head somewhat about draped cornices; but the book, taken as a whole, is useful and modest, and nearly always quite practicable, so that among his 300 designs there are scarcely twenty which might not, with advantage, be reproduced.

THOMAS SHERATON.

(4to, London, 1791-93. Entitled "The Cabinet Maker and Upholsterer's Drawing Book." An "appendix" to the above, 4to, 1793; "an accompaniment," 4to, 1794; a "Cabinet Dictionary," 8vo, 1803; "Designs for Household Furniture," folio, 1804; "The Cabinet Maker, Upholsterer, and General Artist's Encyclopedia. Coloured Plates," folio, 1804.)

Sheraton, though more modest than Chippendale, cannot commence his book without recourse to those never-to-be-forgotten five orders, and "geometrical instructions for finding lines for Hip and Elliptic domes for State beds"! Part II. he titles "on practical perspective . . . together with a little of the theory for such as would know some of the reasons on which their useful art is founded." And he cannot resist a frontispiece, representing "Geometry standing on a rock with Perspective by his side," &c., "while on the background is the Temple of Fame, to which a knowledge of these arts directly leads"! He says it will not be "requisite to use an ostentatious preface," and immediately proceeds to write one!

He gives a little account of his predecessors: "I have seen (a book) which seems to have been published before Chippendale"—he mentions no date—"but it is of no value, because it gives no instructions in drawing"! "Chippendale's book seems to be next in order to this, but the designs themselves are now wholly antiquated and laid aside" (Chip., third edition, 1762; Sheraton, 1791-93)! He mentions Manwaring's book (1766), and says—"There is nothing in his directions but what an apprentice boy may be taught in seven hours . . . the geometrical view of the five orders are useful, and the only thing in his book which at this day is worth notice, as his chairs are nearly all as old as Chippendale's, and seem to be copied from them." Of Ince and Mayhew's book he says—"The designs are of such kind as are wholly laid aside in the cabinet branch." Of Heppelwhite's book, published in 1789, he says—"Some of these designs are not without merit, but if we compare the chairs with the newest date, we shall find that this work has already caught the decline" (*i.e.*, in two years!). He thinks his own book "will be found greatly to supply the defects of those now mentioned" (he entirely ignores R. and J. Adam), for "it is pretty evident, that the materials for proper ornament, are now brought to such perfection, as will not in future admit of much, if any improvement"! He occupies 311 pages out of 446 in his first book, with elaborate instructions as to geometrical, architectural, and perspective drawing—some of which might possibly be useful to an architect who had a town hall to design, but totally useless and cumbersome for cabinetmakers, to whom alone he addresses himself; and one cannot avoid the suspicion that he felt jealous of the brothers Adam, and wished to show that he could do their own work better.

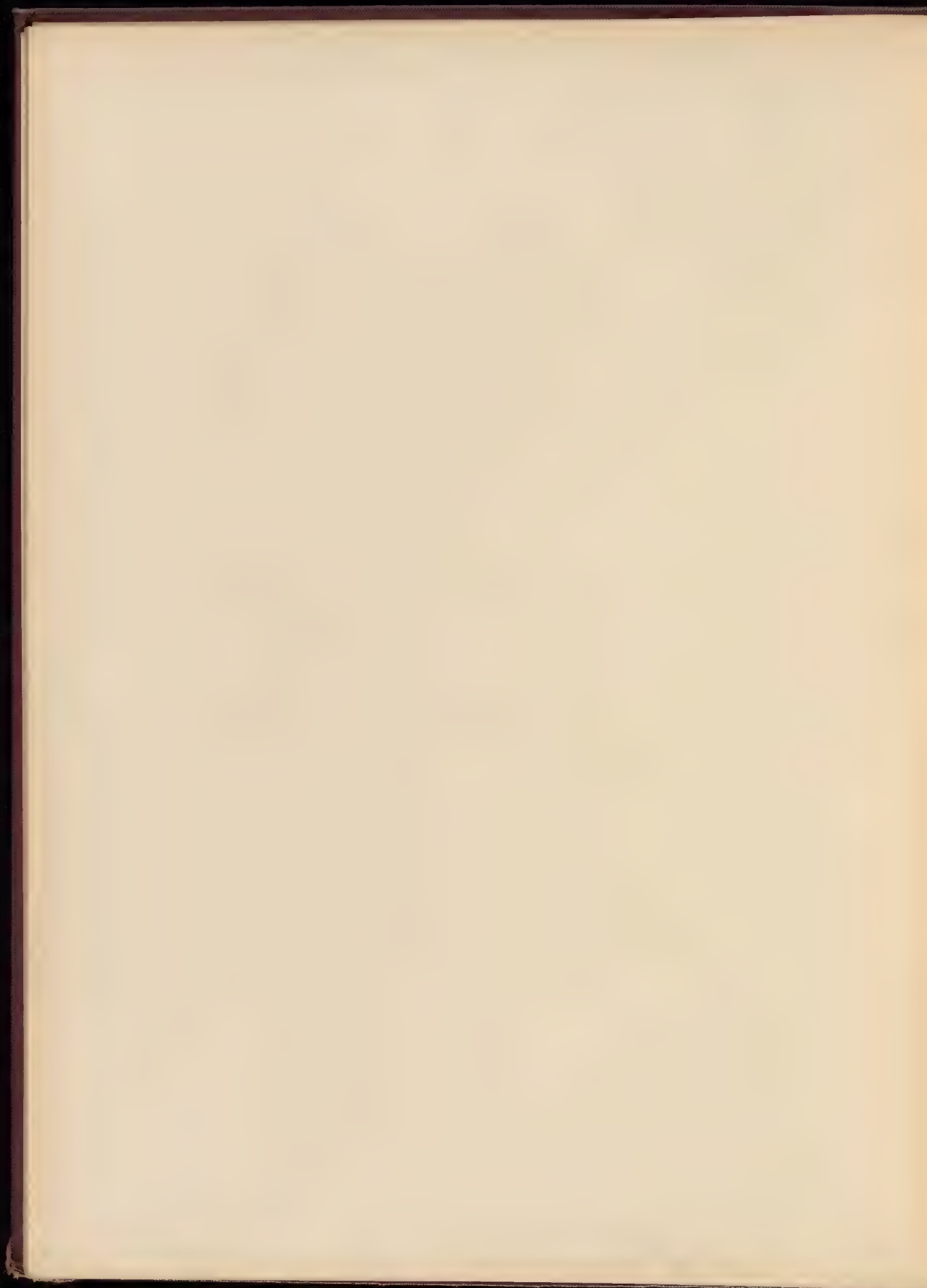
He could occasionally be tolerably preposterous, as some elaborate plates of beds witness, but he is, in general, far more reasonable, severe, and practical than Chippendale; though it must be admitted that he does not cover so much ground. I think there can be little doubt that he had had some architectural education, and had drifted into cabinetmaking. There is a plate introduced after No. LV. which differs considerably from all the others in the book (though marked as Sheraton's drawing, and engraved by the same hand as the rest), which must have been inspired by a sense of rivalry with Robert Adam; and, in a most pedantic way, he goes at length into a question, whether or no Solomon's temple was Doric architecture!—or possibly Tuscan!—arguing the matter with dates, dimensions, proportions, &c.—in fact, he is (or pretends to be) wrapped up in his beloved five orders, and the transition from Greek temples to chair backs is as amusing as it is sudden.

There is good wheat, beyond doubt, in the "appendix," and the "accompaniment," although there is an immense proportion of chaff; but his books do not improve as the series goes on, and the last, the "Encyclopædia," in which the "Designs for Household Furniture" were included, is pretentious and rambling in scope, and the illustrations, in the fashion of the day (1804), coloured, are incredibly false and vulgar, exhibiting a deterioration, in the eleven years from his first book, which is quite remarkable.

In the three earlier books, however (and it is through these that his memory will survive), notwithstanding all his bombast in letterpress, he is never so pretentious as Chippendale, and his proportion of good work is considerably greater. Intellectually, he seems to have been a man nearer the calibre of the Adams, and he had evidently caught the improvement in severity of line, which was taking place in good French work (Louis Quinze, 1715–1774), and had added a sobriety to it, which he had *not* caught from France. The best of his chairs are still in high repute, and have probably fetched higher prices (relatively to their importance and cost) than any of the furniture we are discussing. But here we come, rather suddenly, to an end of the men whose works are of value. J. Taylor, about 1805, published a book entitled "Decorative Household Furniture," but the entire absence of any merit whatever, makes one see how completely the designing power which produced the style had passed away. C. Smith, again, in 1808, published a 4to book entitled "Collection of Designs for Household Furniture," curiously stupid and vulgar. Two or more by H. Wood, 4to, undated, probably 1806, are entirely devoid of merit; and complete impracticability had its day in 1807, when Thomas Hope published his "Household Furniture and Interior Decoration," which might have been written to show how a very close and faithful adherence to Egyptian, Greek, and Roman form, is utterly incompatible with any practical attempt to meet the needs of modern home life.

I desire to acknowledge my indebtedness to Mr. J. H. Pollen's excellent book on furniture: a comprehensive history of furniture-making, and its gradual development, from the very earliest times.

JOHN ALDAM HEATON.



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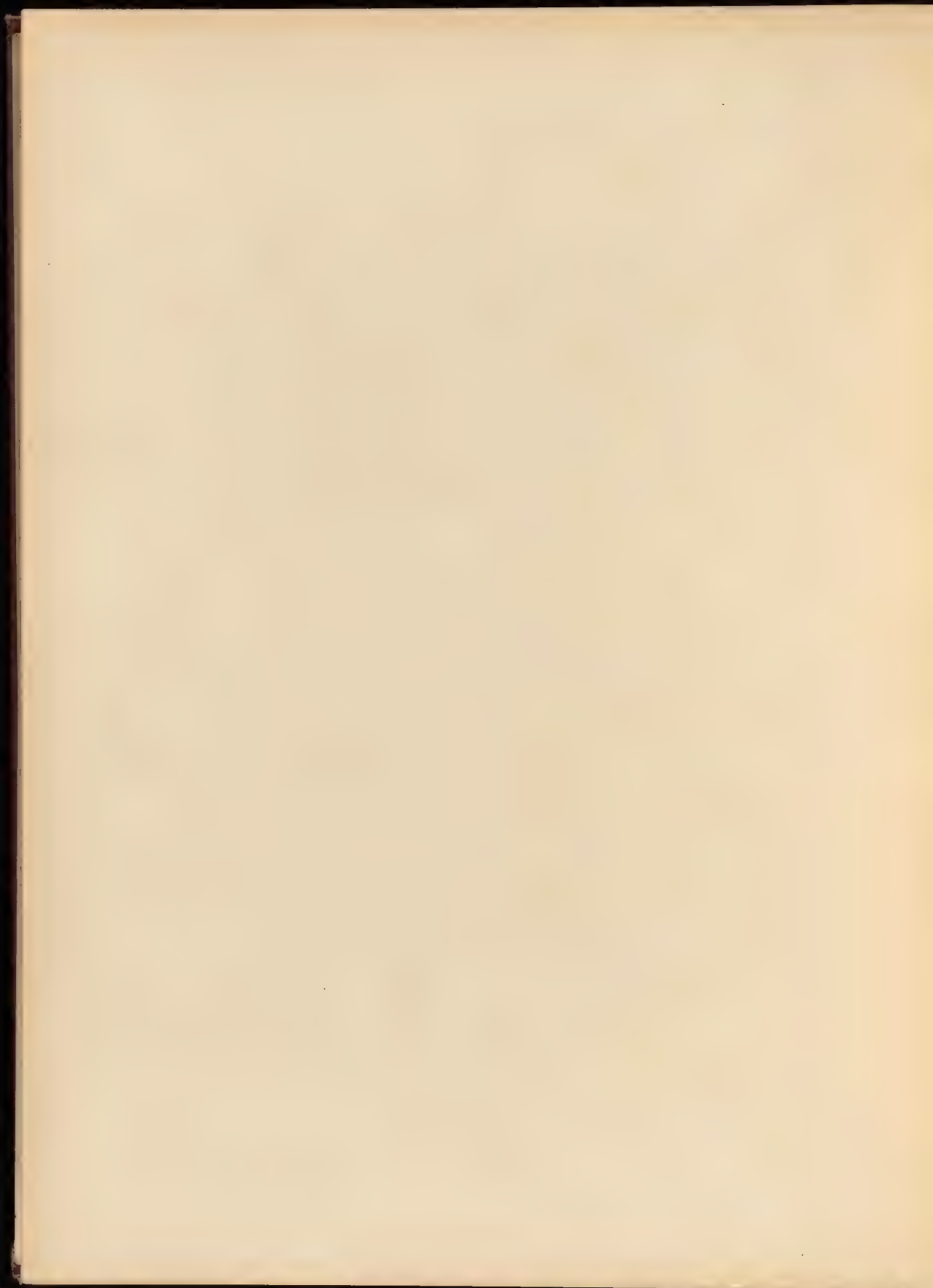


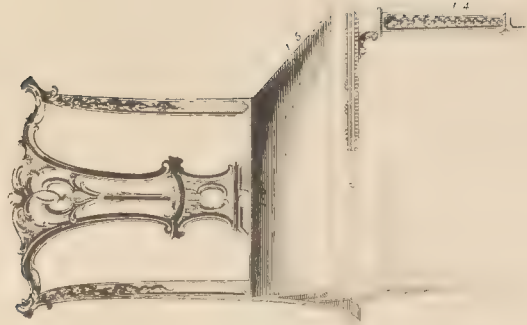
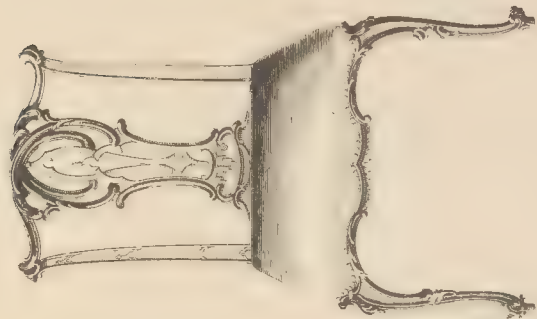
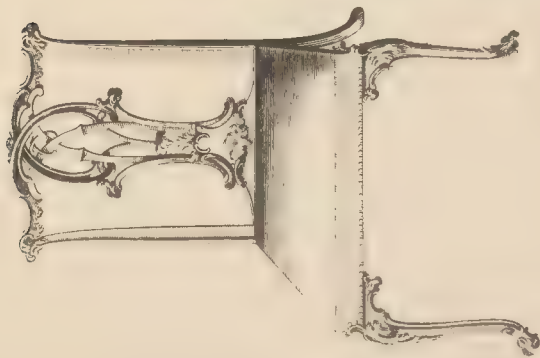
PLATE I.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE IX.)

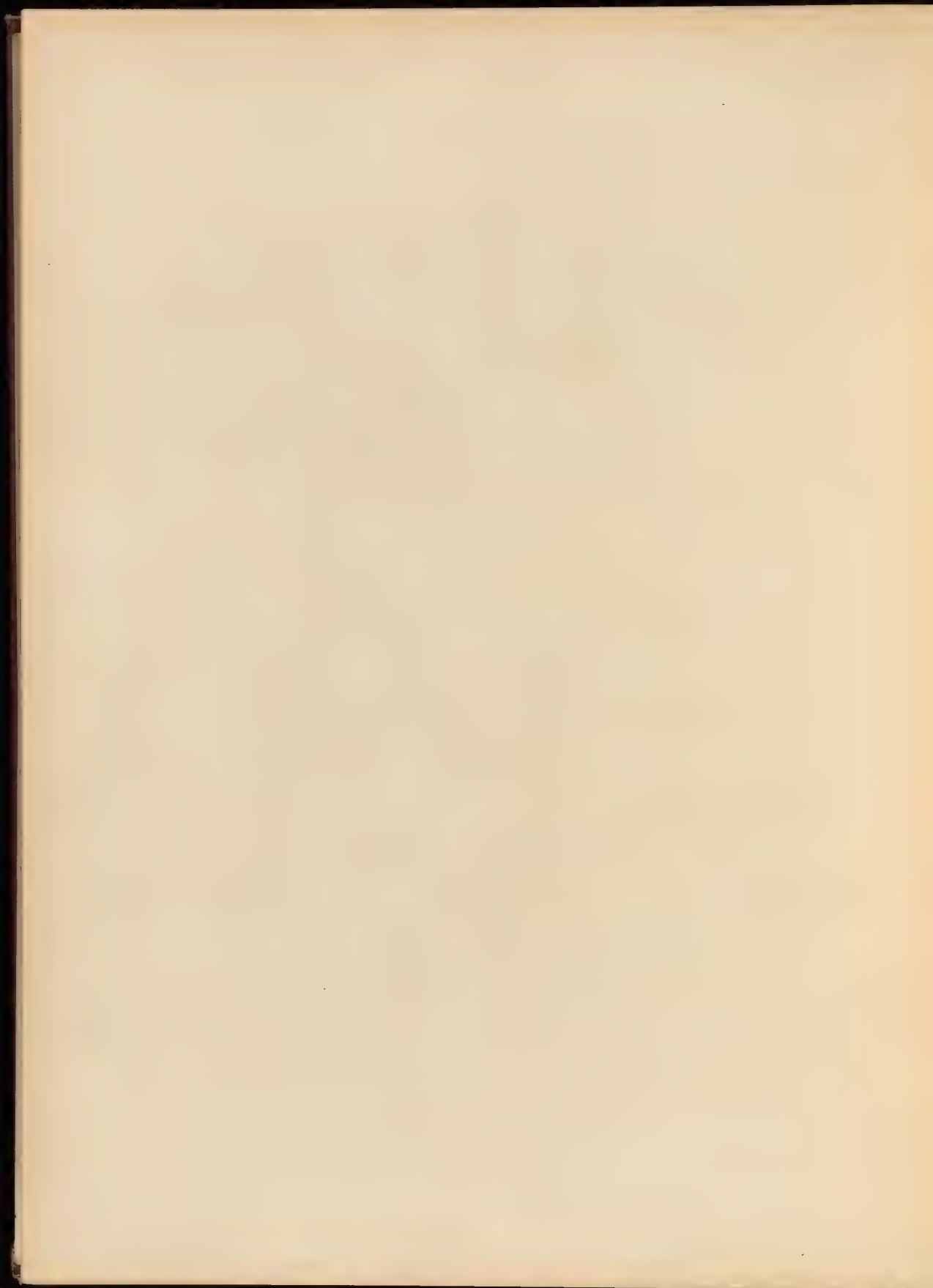
Three Chairs.

"That on the right has the front feet different, for the sake of choice. Care must be taken in drawing them at large. The seats look best when stuffed over the rails, and have a brass border neatly chased; but are most commonly done with brass nails, in one or two rows; and, sometimes, the nails are done to imitate fretwork. They are usually covered with the same stuff as the window-curtains. The height of the back seldom exceeds twenty-two inches above the seats. Sometimes the dimensions are less than those given, to suit the chairs to the rooms."

Chaise



Chaise



PLATES II. AND III.

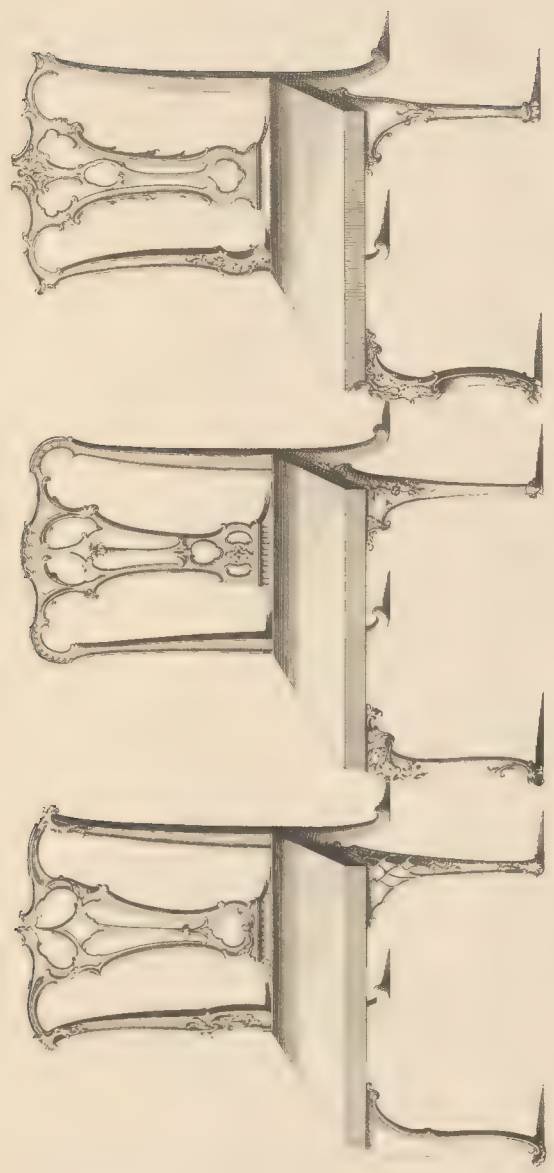
(THOMAS CHIPPENDALE. FIRST EDITION. PLATES XII. AND XIII.)

"Six new pattern chairs, which, if executed according to their designs, and by a skilful workman, will have a very good effect. The fore feet are all different for better choice, and if too much ornamented, that can be omitted at pleasure.

"The proper dimensions of those chairs are one foot ten inches in the front, one foot five and a half inches behind, and one foot five inches from the front of the back foot to the front rail; the back, one foot ten and a half inches high; the seat one foot five inches high; but that is made lower according as the seat is stuffed."



PLATE II.

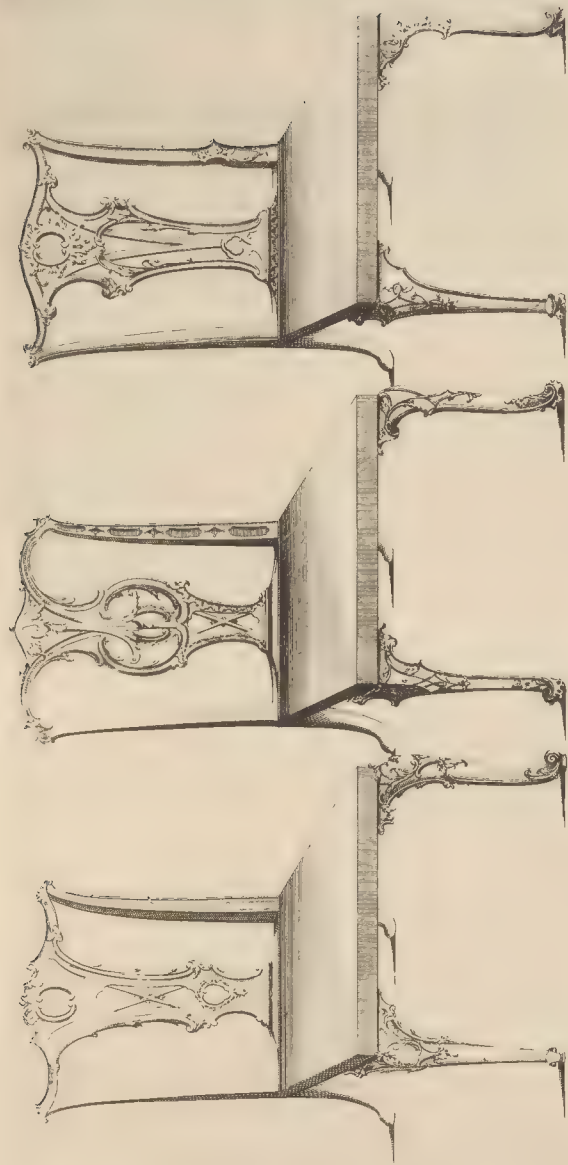


Worship

Pub. according to Act of Parliament 1753

T. Clapton, sculp. 1754

PLATE III.



Woolly wool

Put & according to list of "hardness" 1753

Woolly wool

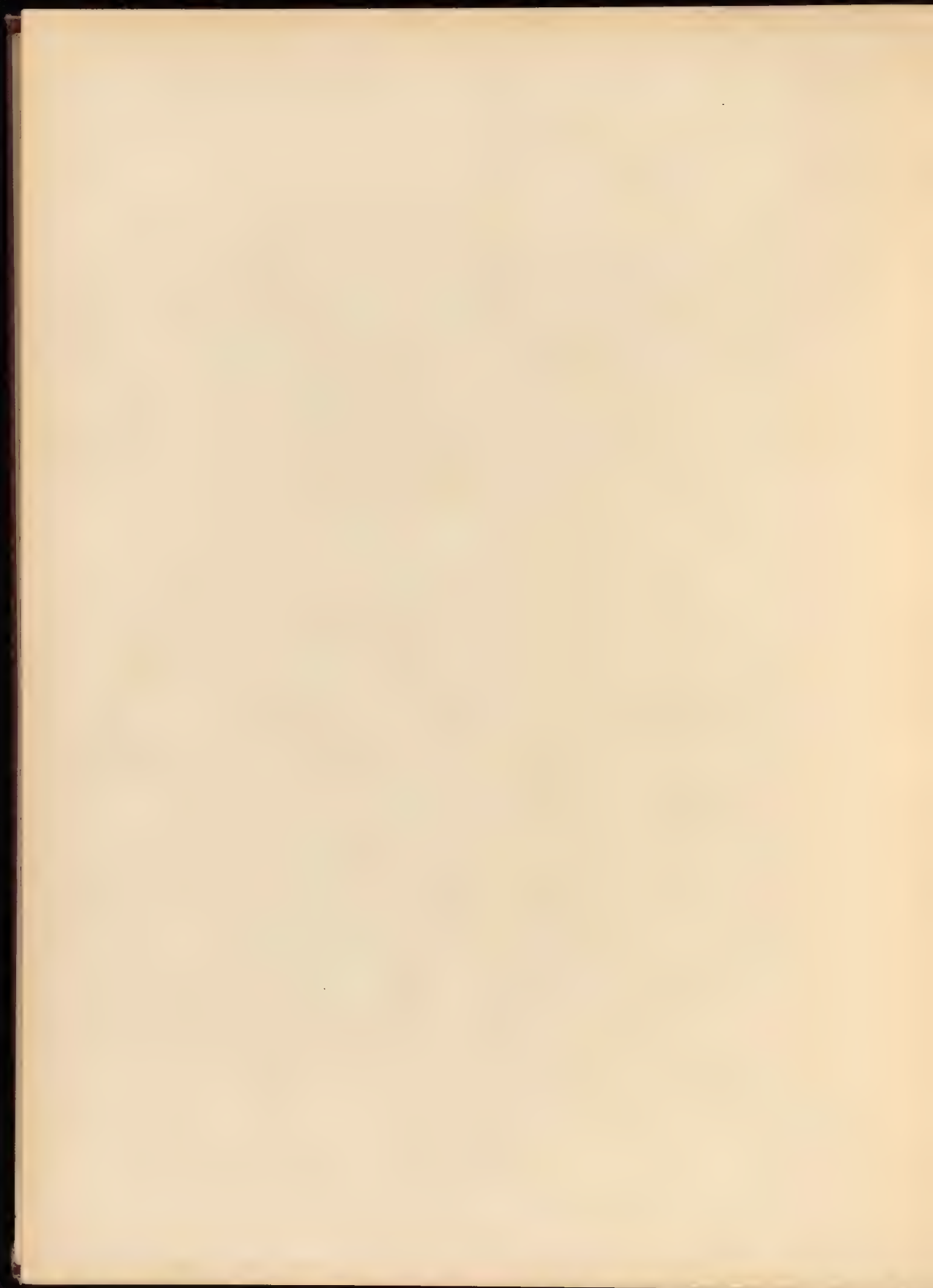


PLATE IV.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE XIX.)

Two Designs of French Chairs, with Elbows.

"For the greater variety, the feet and elbows are different."

"The little moulding round the bottom of the edge of the rails has a good effect. The backs and seats are stuffed, and covered with Spanish leather, or damask, &c., and nailed with brass nails. The seat is twenty-seven inches wide in front, twenty-two inches from the front to the back, and twenty-three inches wide behind; the height of the back is twenty-five inches, and the height of the seat fourteen inches and a half, including casters."



French Chairs.

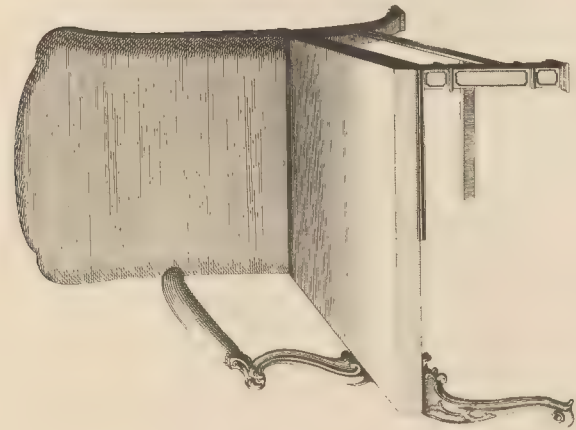


Fig. 1. and 2. d.

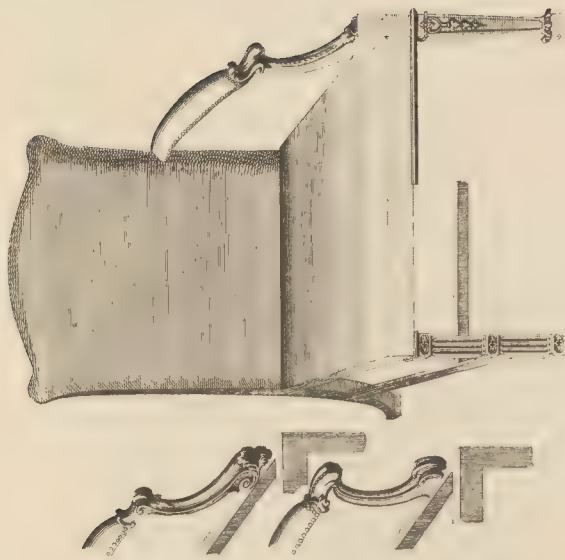


Fig. 3. and 4. d.

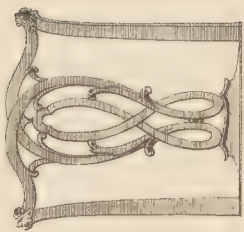
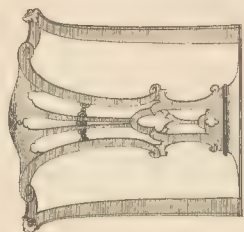
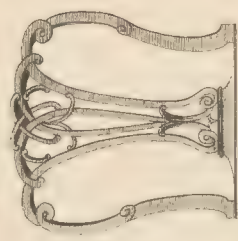
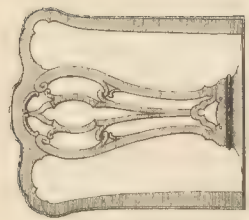
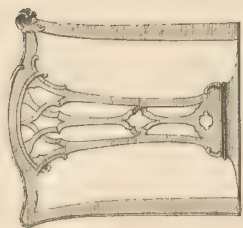
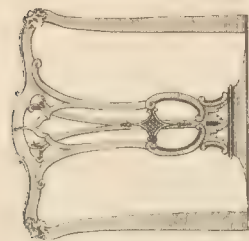


PLATE V.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE XVI.)

Six Designs for Backs of Chairs.

Backs of Chairs



Appendix to vol. 1.

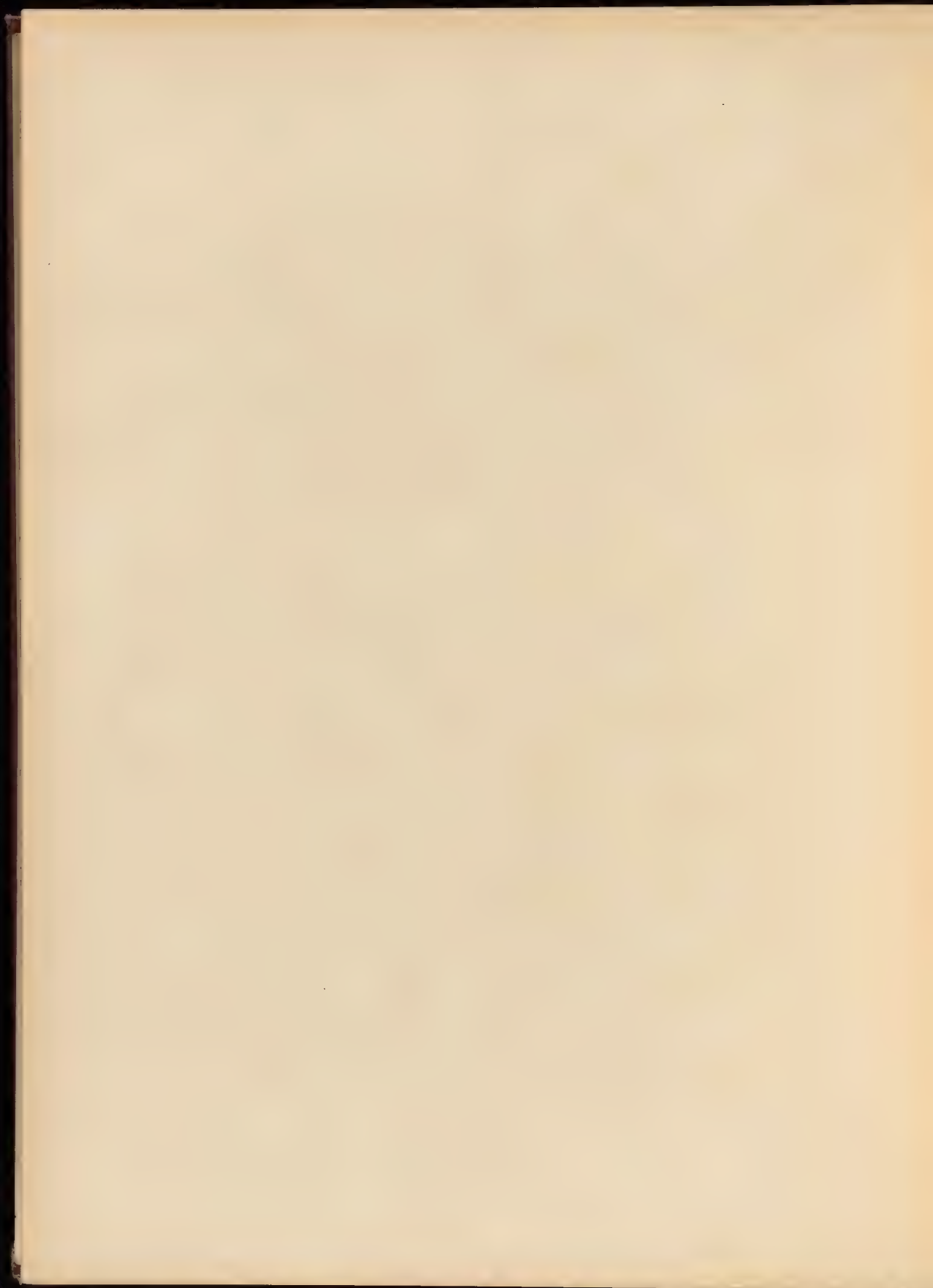
1811, 1812.

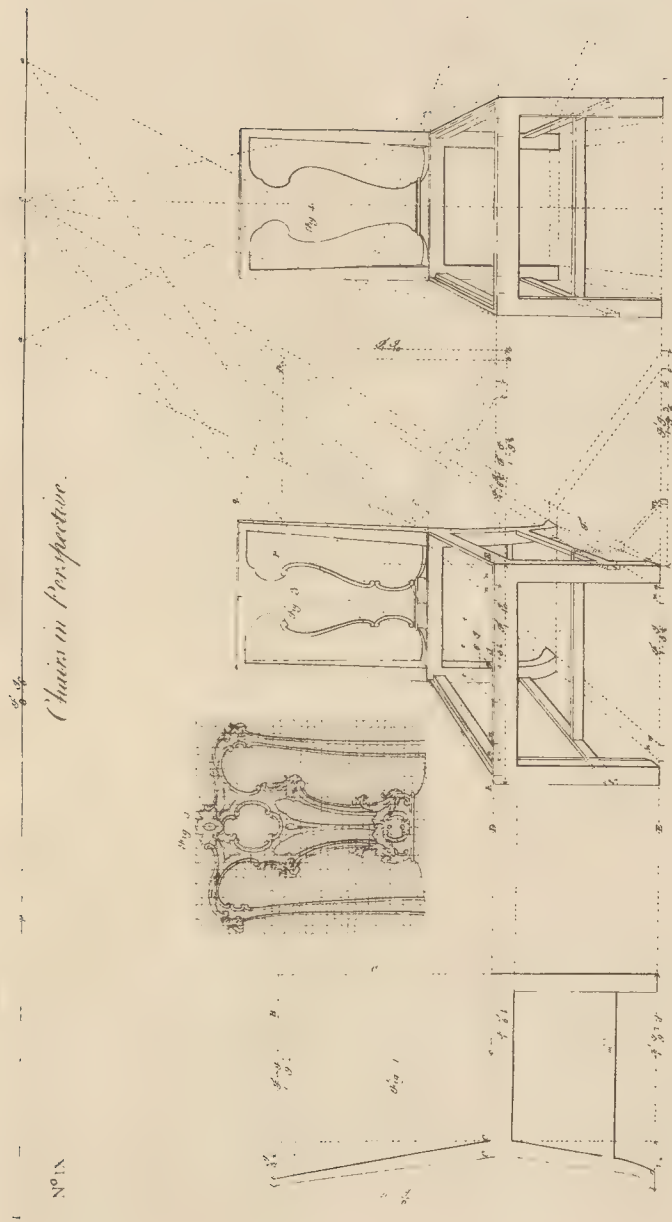
PLATE VI.

(THOMAS CHIPPENDALE. FIRST EDITION. PLATE IX.)

Chairs in Perspective.

He here gives long and minute instructions how to draw chairs in perspective; but makes no remark about these designs in particular.





of the upholsterer's work is left

to the upholsterer's work is left

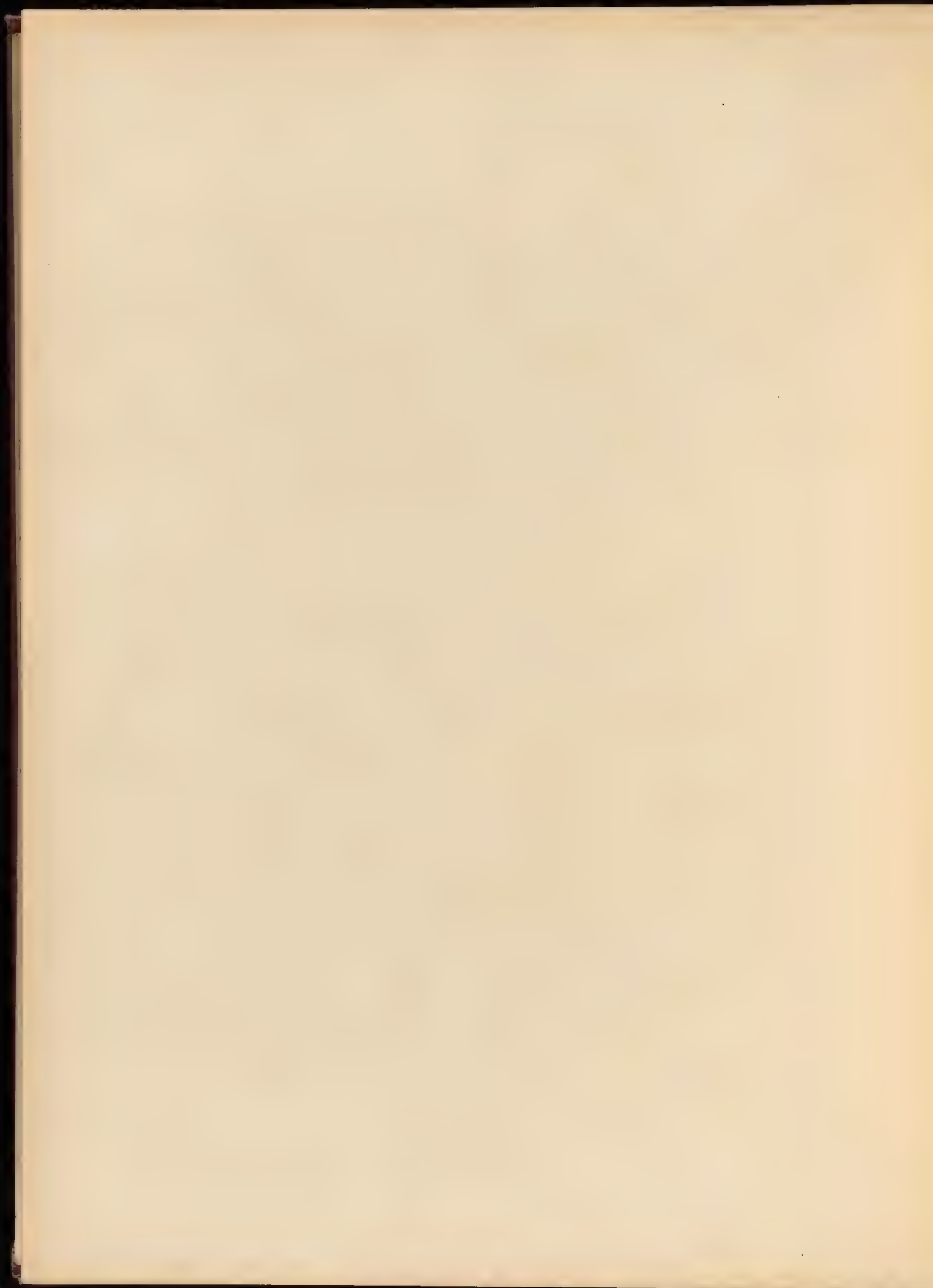
M. D. D. D. D.

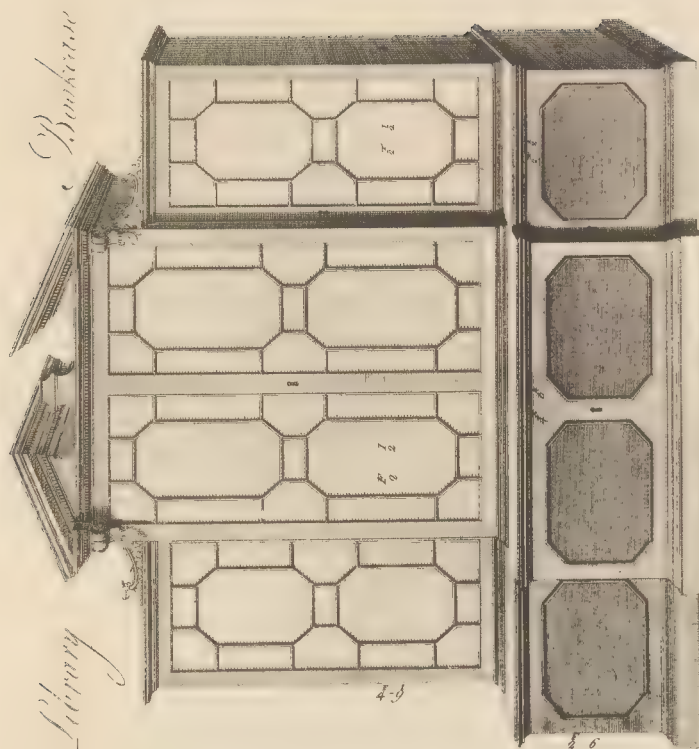
PLATE VII.

(THOMAS CHIPPENDALE. FIRST EDITION. PLATE LXIX.)

Library Book-Case in Perspective.

"The dimensions are all fixed to the design."





T. L. Apperly del. on steel

Pub. according to the original design, 1753

J. S. Muller sculp

PLATE VIII.

(THOMAS CHIPPENDALE. FIRST EDITION. PLATE LXXXVIII.)

Chest of Drawers, with Sliding Shelves for Clothes.

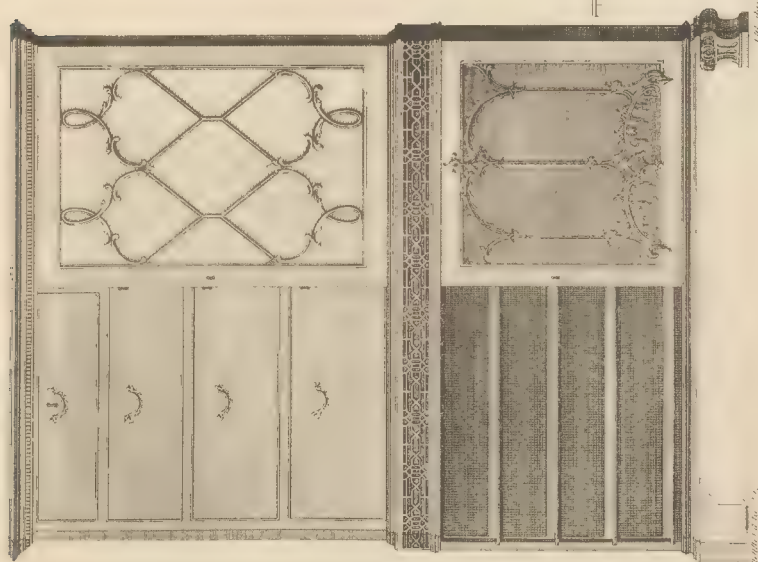
"There are two designs of doors for the top and bottom part. The top door is intended for glass; the fret at the top of the bottom part may be made into two drawers."

"A is the plan with the scale. The mouldings are at large on the right hand."

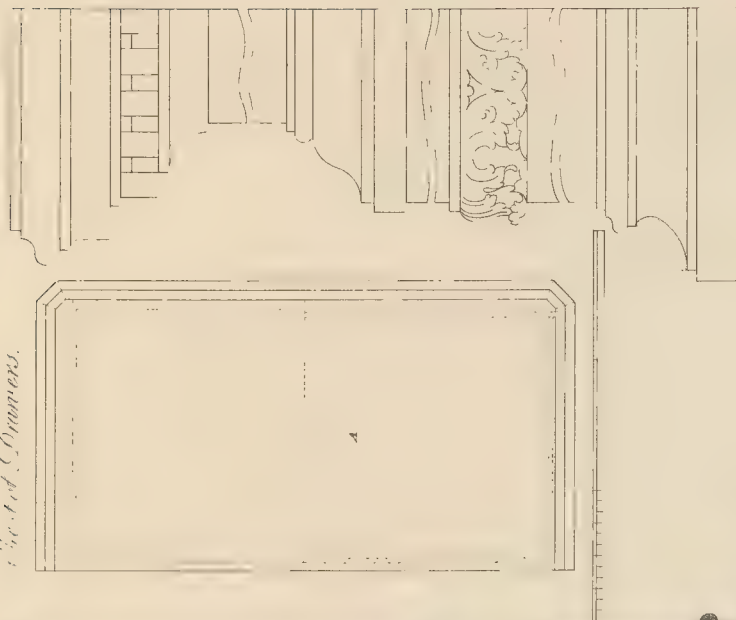


PLATE VIII.

The Steel Cupboards.



The Steel Cupboard.



The Steel Cupboard.

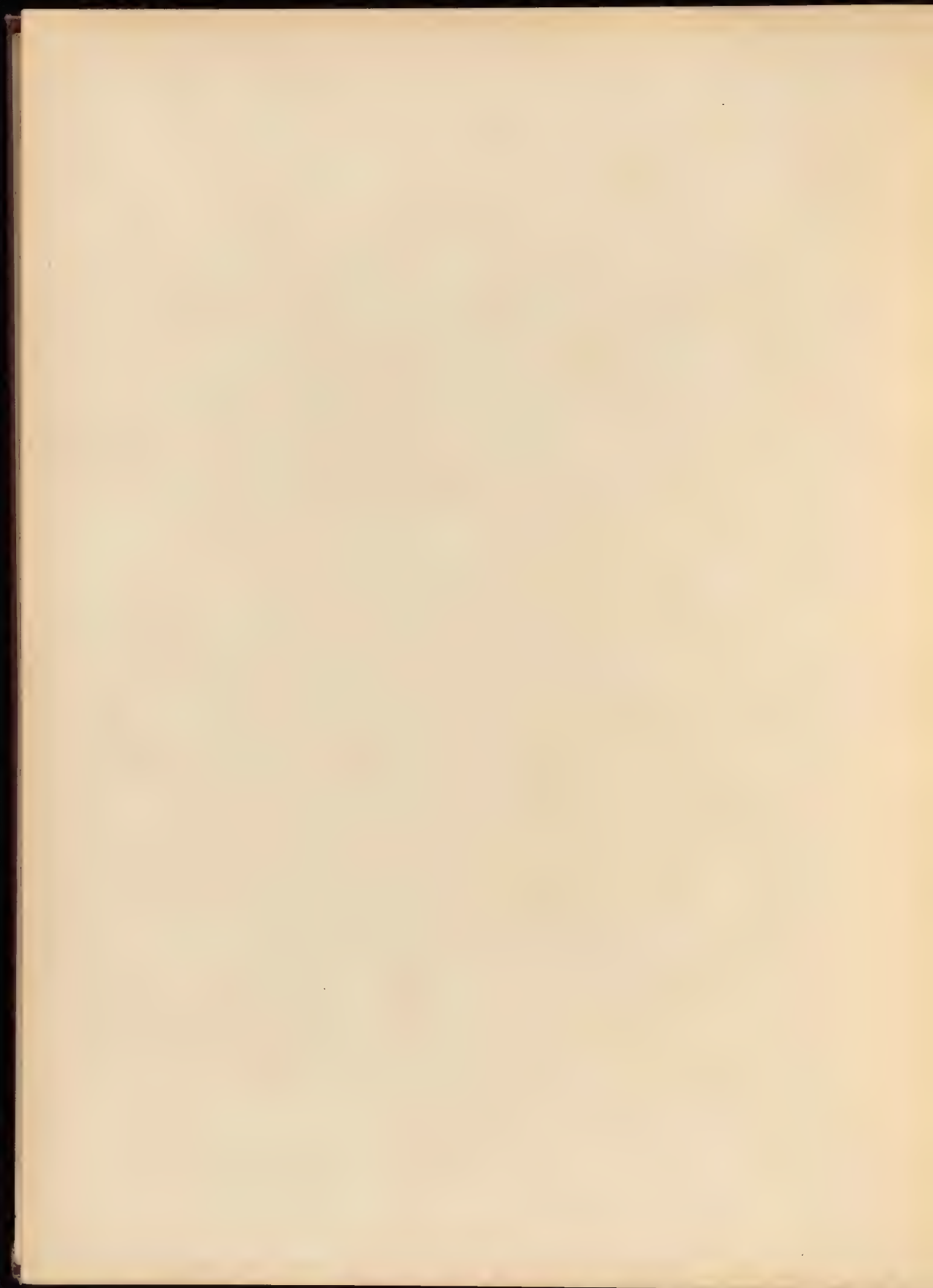


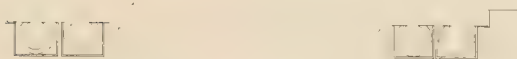
PLATE IX.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE CLXXX.)

*Two Chimney Pieces in Architecture, with the Plans of
the Columns below.*

"The columns may be whole."

Chimney-Pieces.



Appendix to the design

Published according to Act of Parliament 1760.

Early sculp

PLATE X.

(THOMAS CHIPPENDALE. FIRST EDITION. PLATES CL., CLI., AND CLII.)

"A great variety of different frets, very proper for ornaments in the cabinet and chair branches; and may be useful in other arts."



PLATE X.

N° 1.

Arde



Arde

N° 5.

Arde



Arde

N° 9.

Arde



Arde



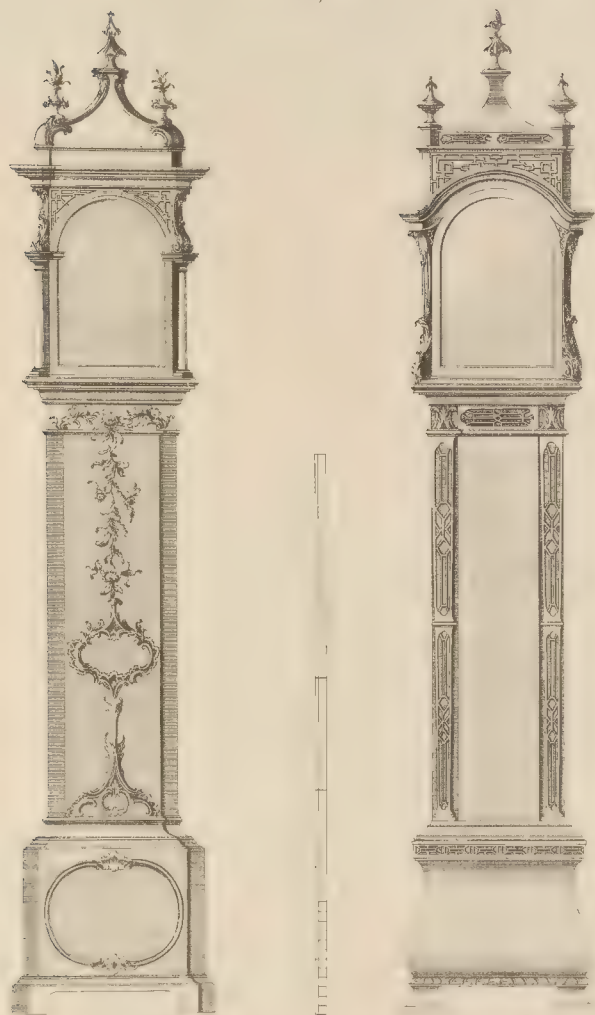
PLATE XI.

(THOMAS CHIPPENDALE. FIRST EDITION. PLATE CXXXV.)

Designs of Clock Cases.



Clock Cases



1 B

A B

1. English style

French style

Italian style

Clock Cases.

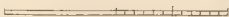
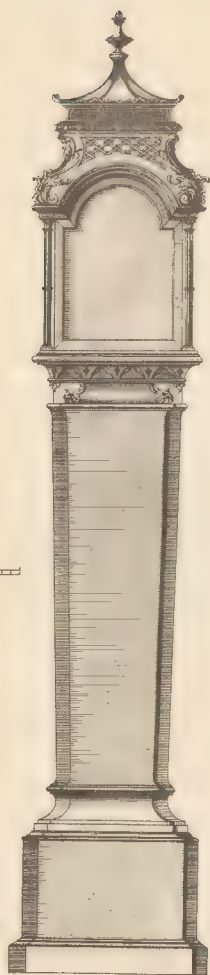
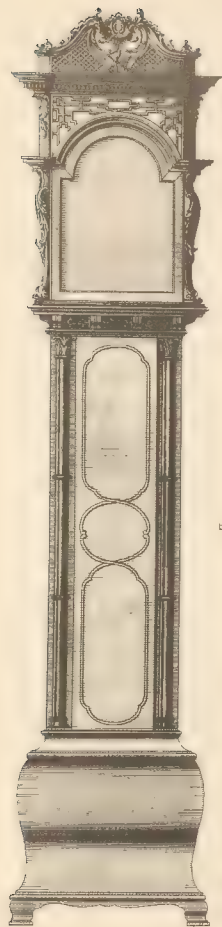




PLATE XIII.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATES CXC. AND CXCI.)

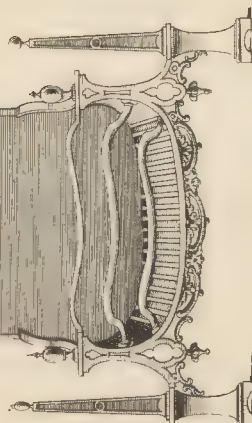
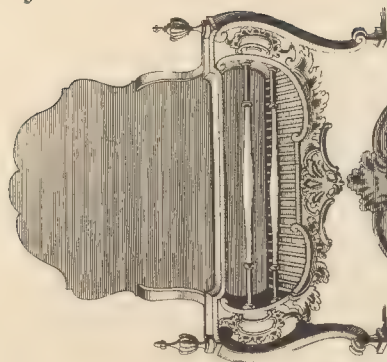
Four Stove-Grates.

"I would recommend the ornamental parts to be of wrought brass, as they may be made to take off, and will be easily cleaned."

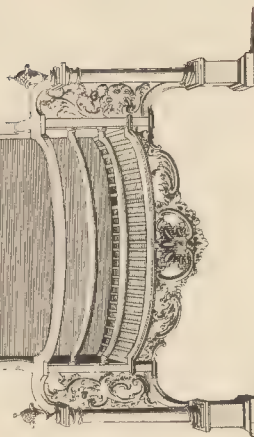
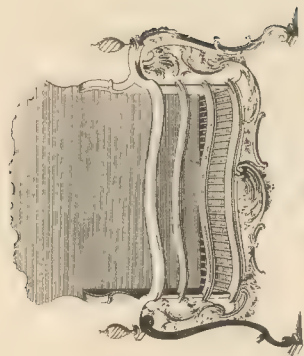
PLATE XIII.

N^o CXL.

Stone Guitars.



Chippendale int. et delin.



Marly sculpt.

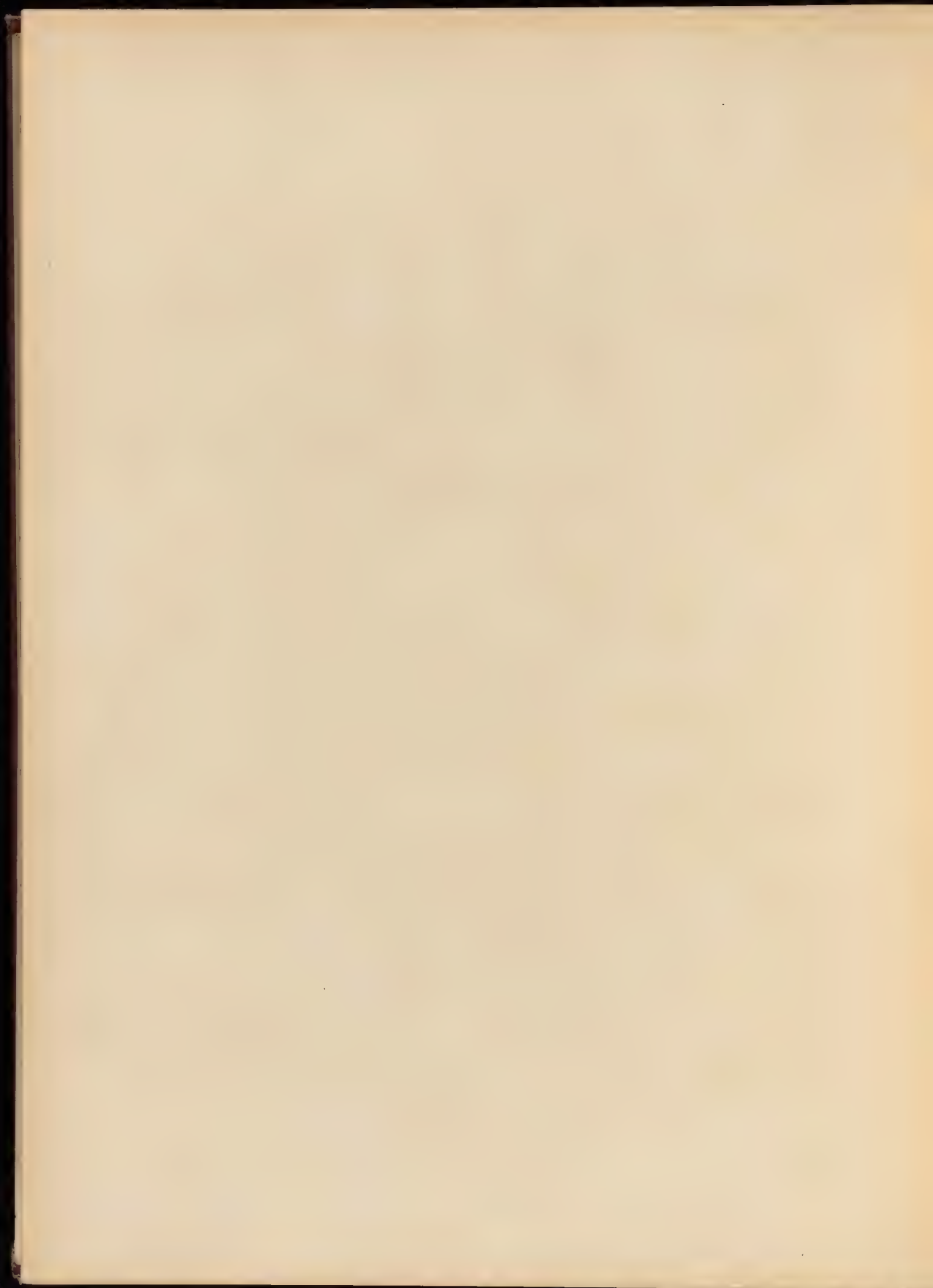
Rehder according to a . . . of Amsterdam 1760.



PLATE XIV.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE CXCIV.)

Designs of Borders for Damask or Paper-Hangings.



Designs of Borders for Damask or Paper Hangings.

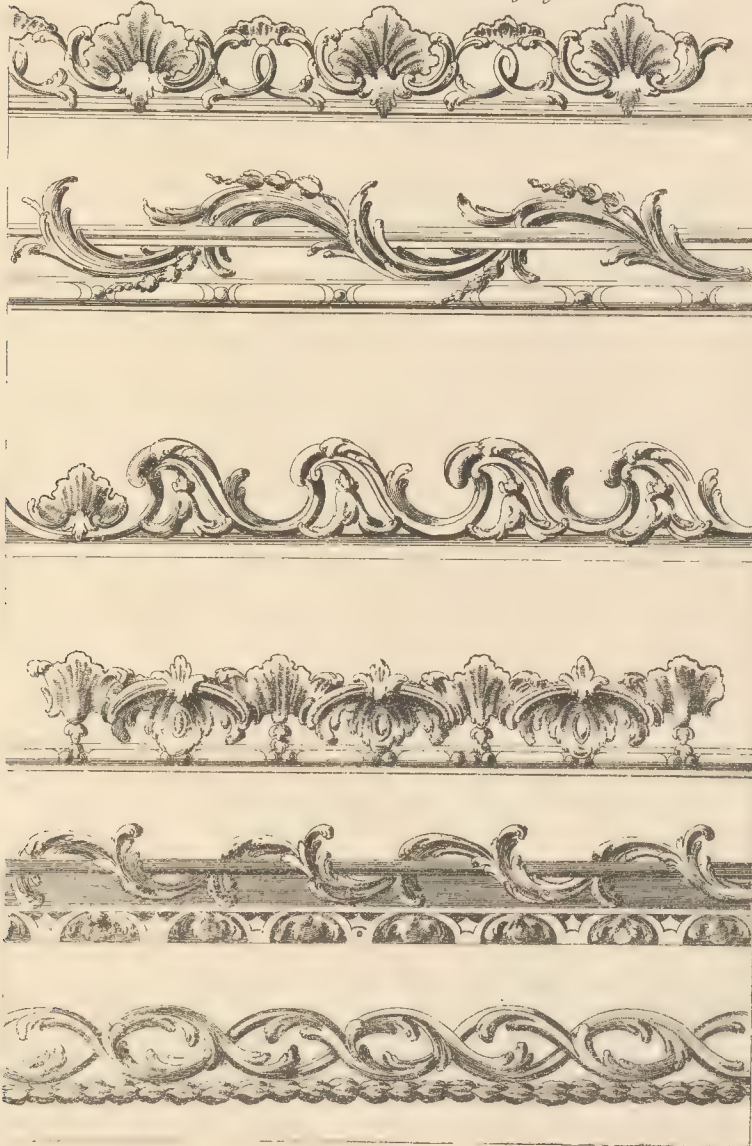




PLATE XV.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE CXXI.)

A Cabinet.

"The mouldings are at large, and dimensions fixed." "Shews different feet."



PLATE XV.

Admetus.

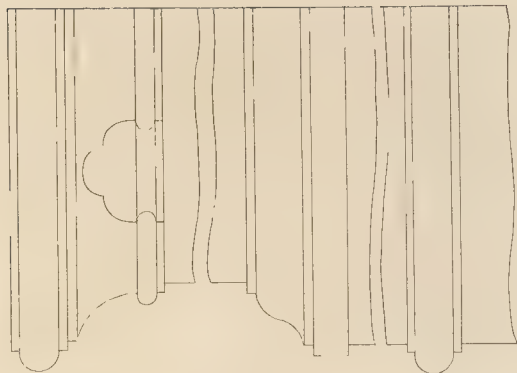
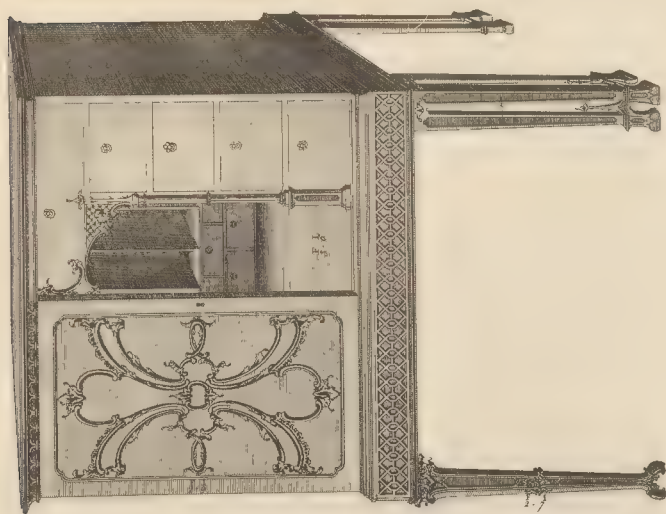


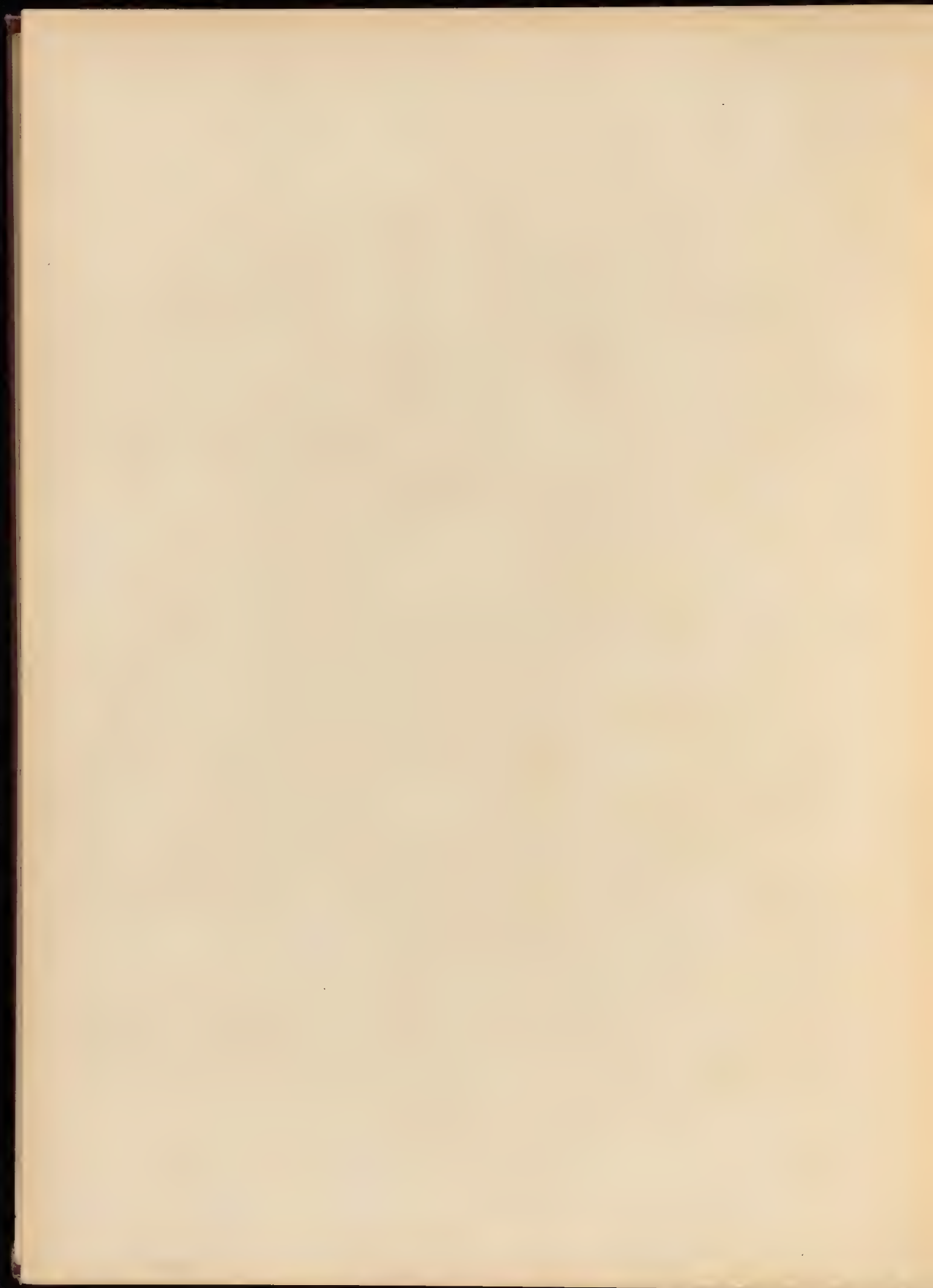


PLATE XVI.

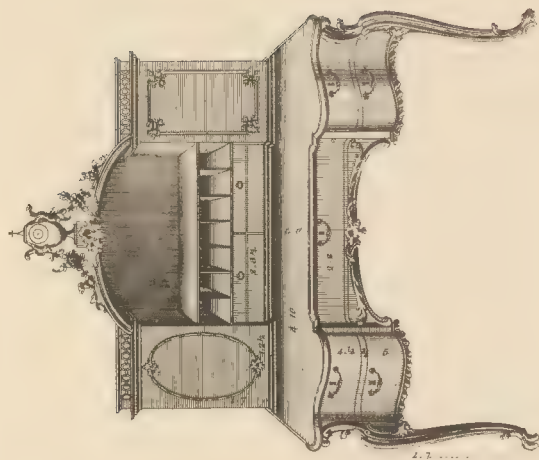
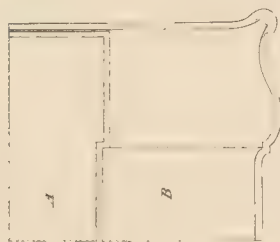
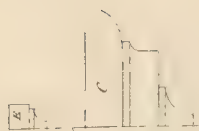
(THOMAS CHIPPENDALE. THIRD EDITION. PLATE LXXII.)

A Writing Table.

"A Writing-Table, with drawers in the under part. In the middle of the upper part are small drawers, and pigeon-holes, and a place for books. A is the plan of the upper part; B is the plan of the under part; C the cornice; D and E the upper and lower mouldings of the upper part. The dimensions are specified."



Antiquary's table



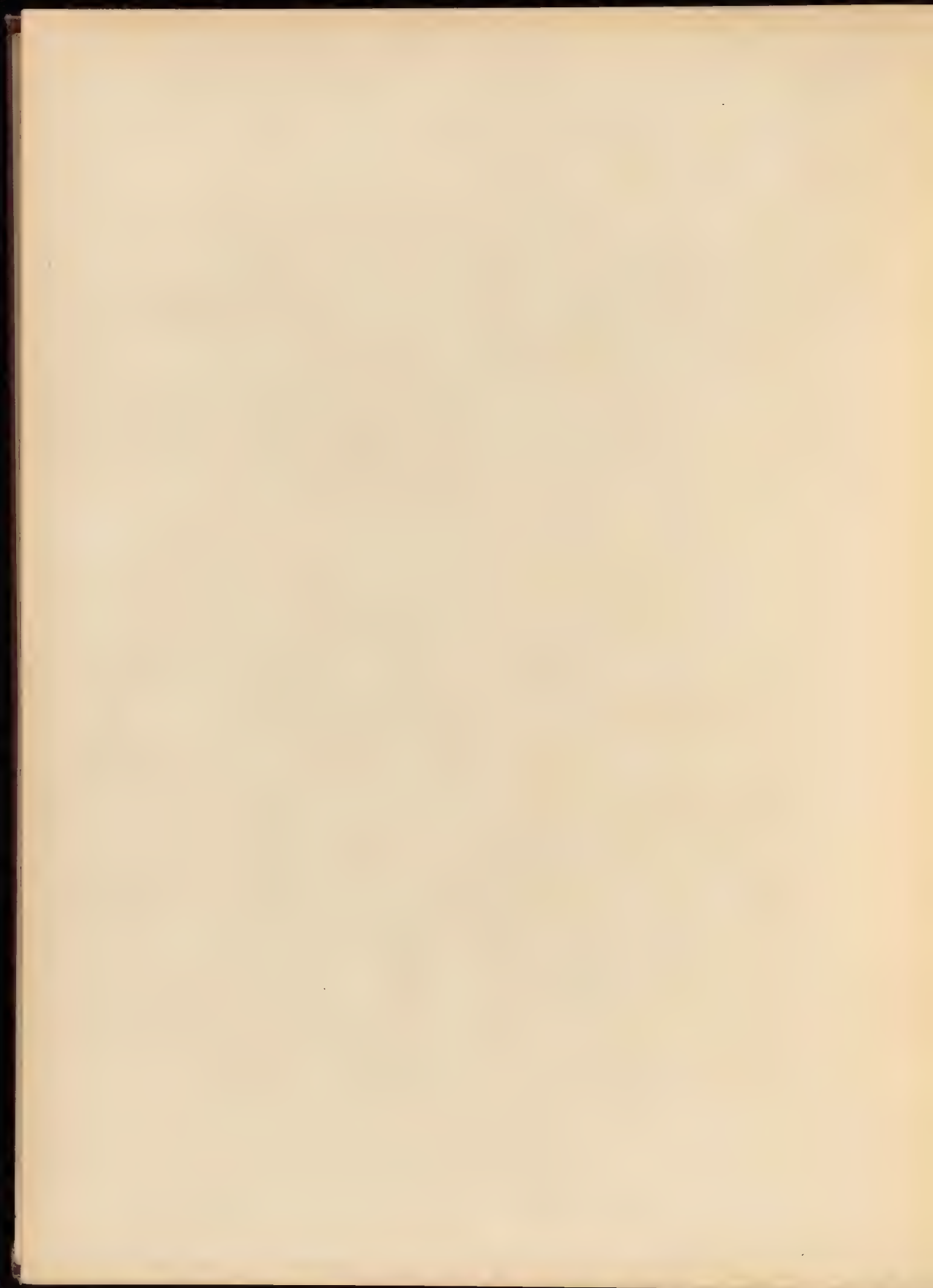


PLATE XVII.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE CVIII.)

A Desk and Bookcase.

"The door in the middle of the upper part is intended for glass. The middle part of the desk consists of drawers and doors at the ends, and within the doors may be upright partitions for books. Dimensions are fixed."



PLATE XVII

Desk & Bookcase

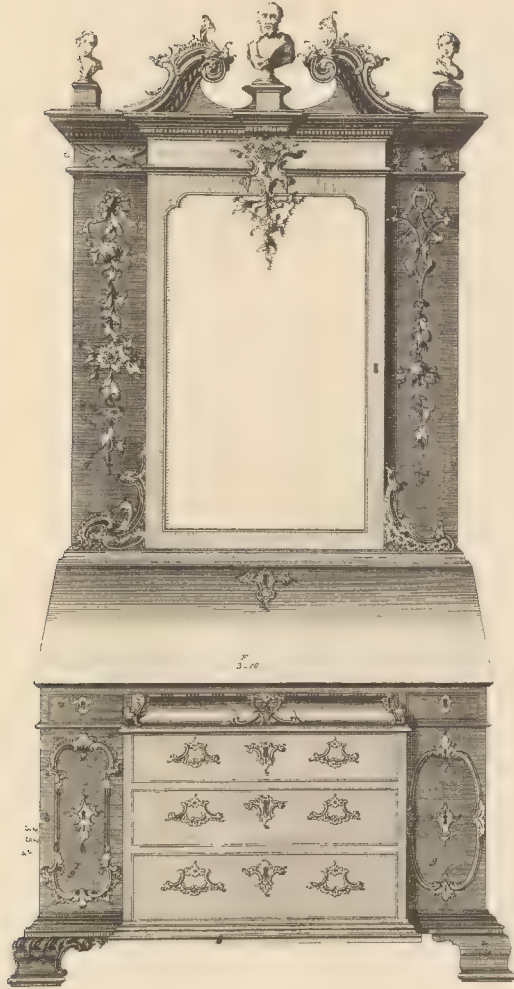


PLATE XVIII.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE LXI.)

Two Side-board Tables.

"Two Side-Boards, with different feet. B is the plan of the table above it; A, A, A, is where the feet are placed; c, c, c, the mouldings at large, drawn to an inch-scale."

Sideboards & Tables.

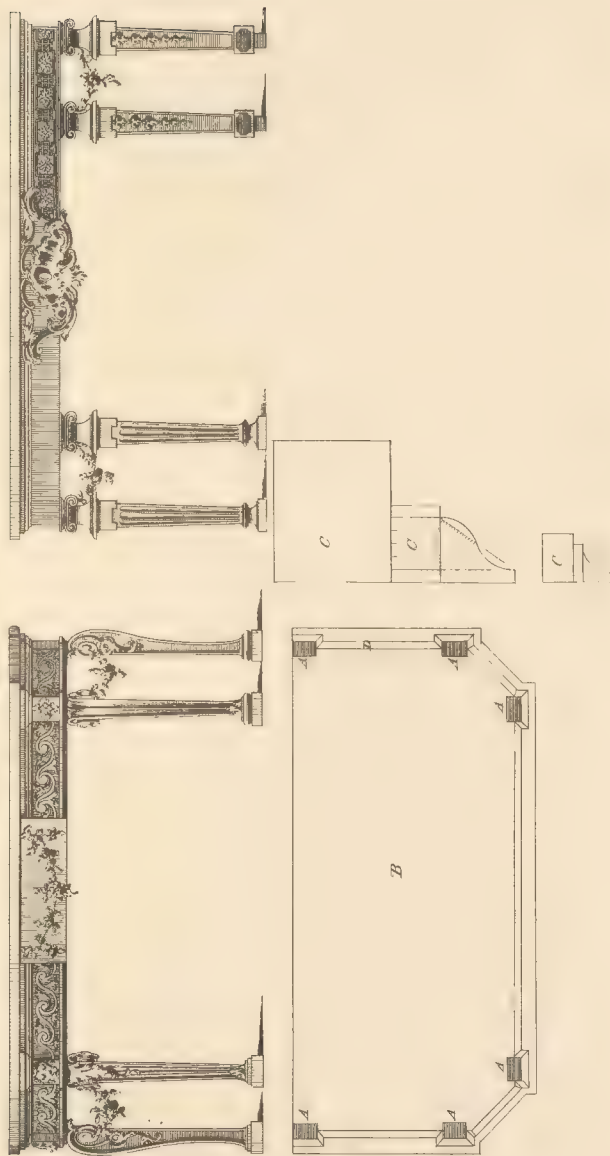




PLATE XIX.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE LXII.)

Bureau Dressing-Tables.

"Two designs of Commode-Bureau-Tables, with their plans below, and proper scales. The upper drawer may be of the whole length of the table, and have the same divisions as C of Plate LII. The recess for the knees is of a circular form, which looks more handsome than when it is quite straight."



Revue de l'Époque & Table.

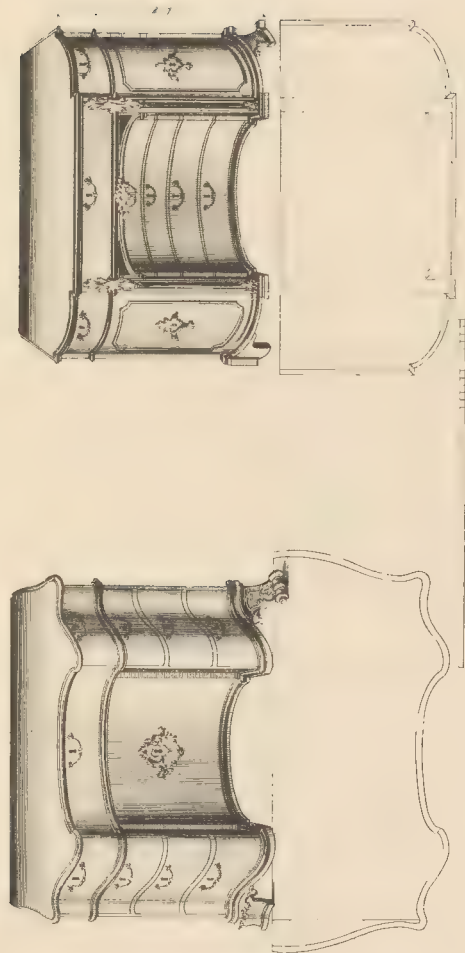




PLATE XX.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE LXVII.)

Commode Tables.

"Two Commode-Tables. That on the right is all drawers in front; the upper one may be a Dressing-Drawer, and of the whole length of the table. The ornamental parts are carved out of wood. That on the left may be divided into nine drawers, or have only three of the whole length of the table. The dimensions are specified: the ornaments may be of brass, if required."



Two Designs of Commode-Tables.

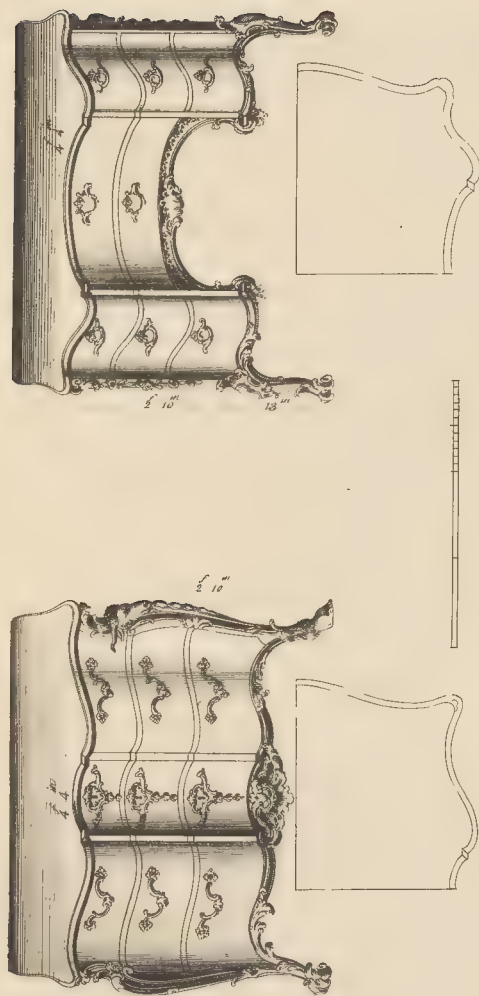


PLATE XXI.

(THOMAS CHIPPENDALE. THIRD EDITION. PLATE CXXXI.)

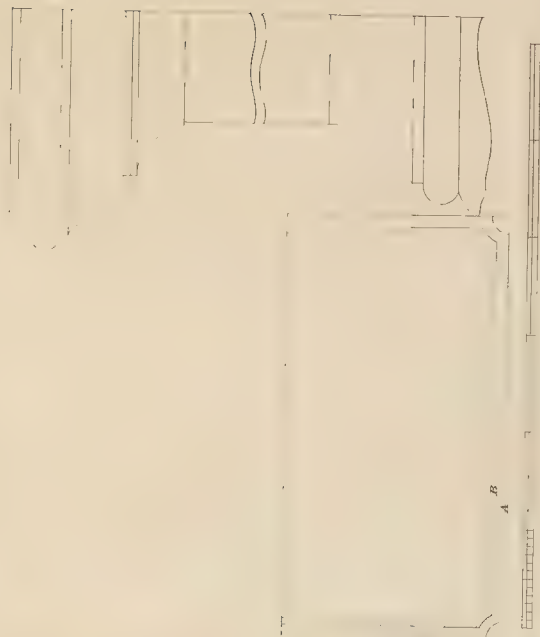
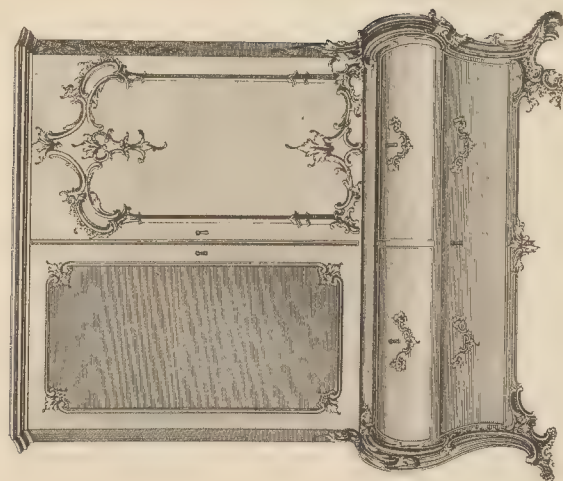
A Clothes-Press with different Doors.

"The upper part is in shape, with carved ornaments for the feet, which go up the corners. B is the upper part; A the under part. The mouldings are at large, with a scale."



PLATE XXI.

Commode (Chests—Dress)



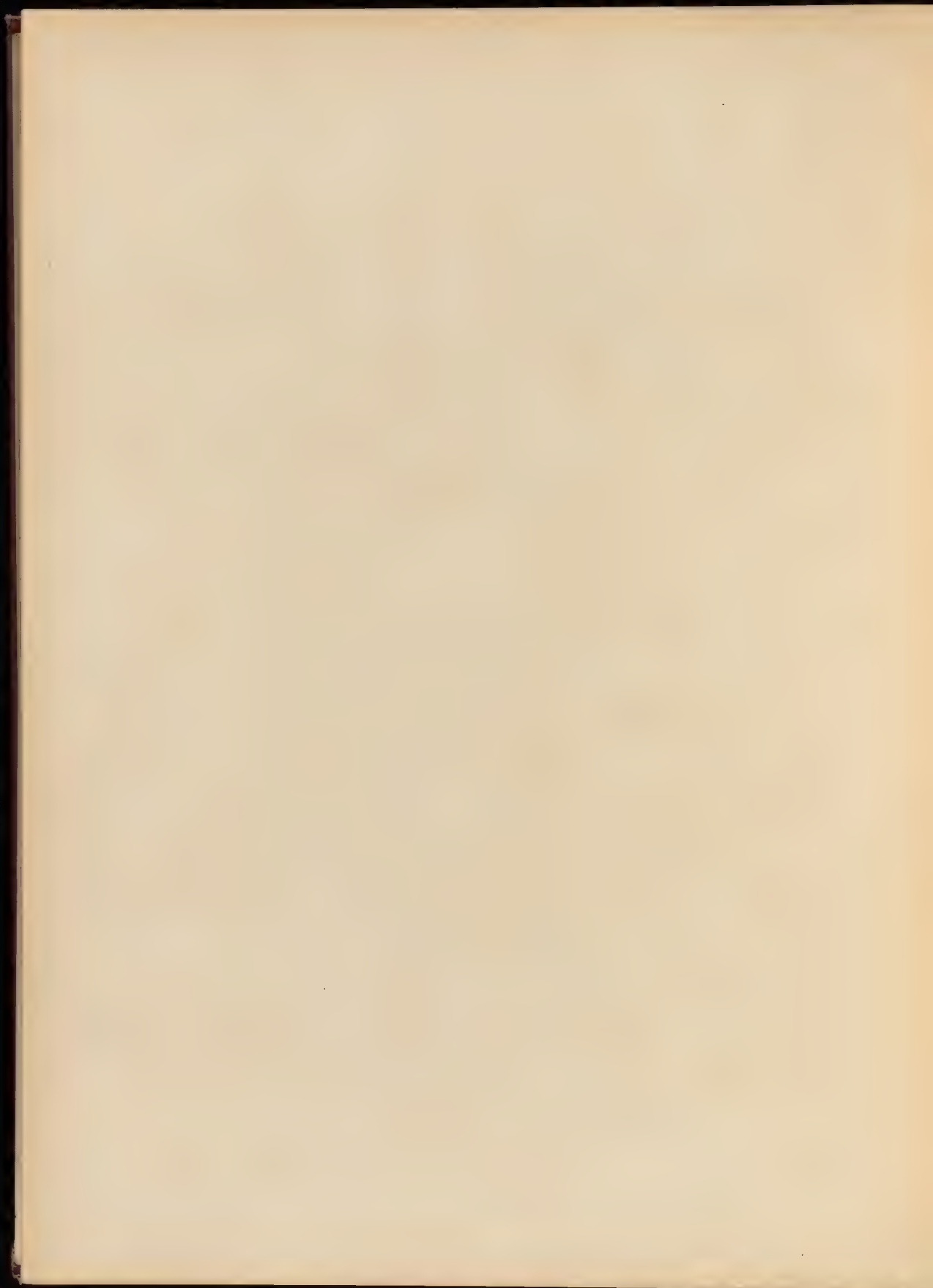


PLATE XXII.

(R. AND J. ADAM. VOL. II., NO. I. PLATE VIII.)

House of the Earl of Derby, Grosvenor Square.

"Some of the parts at large of the finishing and furniture."

"Top and front of a commode in the Countess of Derby's dressing-room."



PLATE XXII.

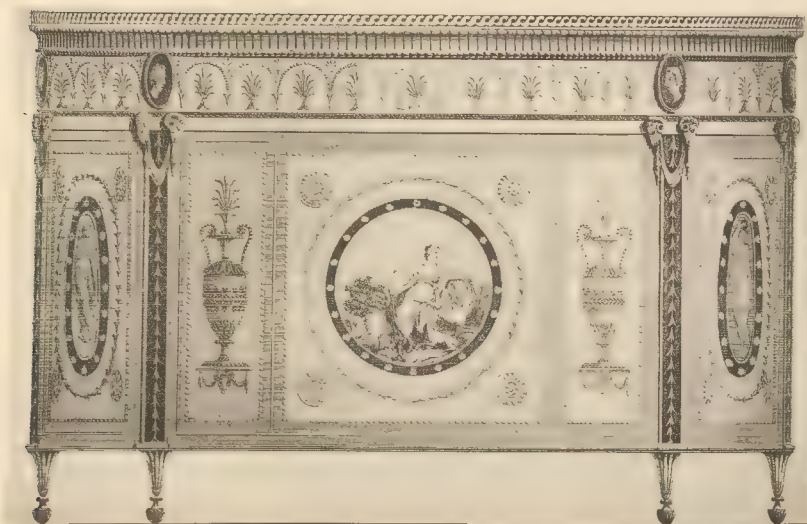




PLATE XXIII.

(R. AND J. ADAM VOL. I., NO. V. PLATE VII.)

*Design of a Painted Ceiling executed in the room called
the Japanese Room in the Queen's House.*



PLATE XXIII.

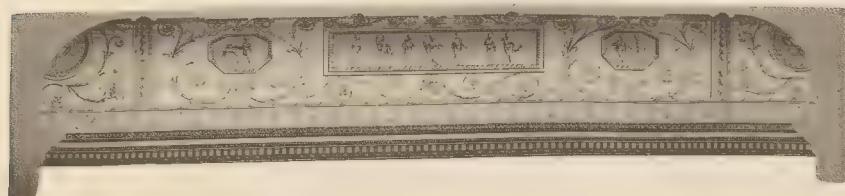




PLATE XXIV.

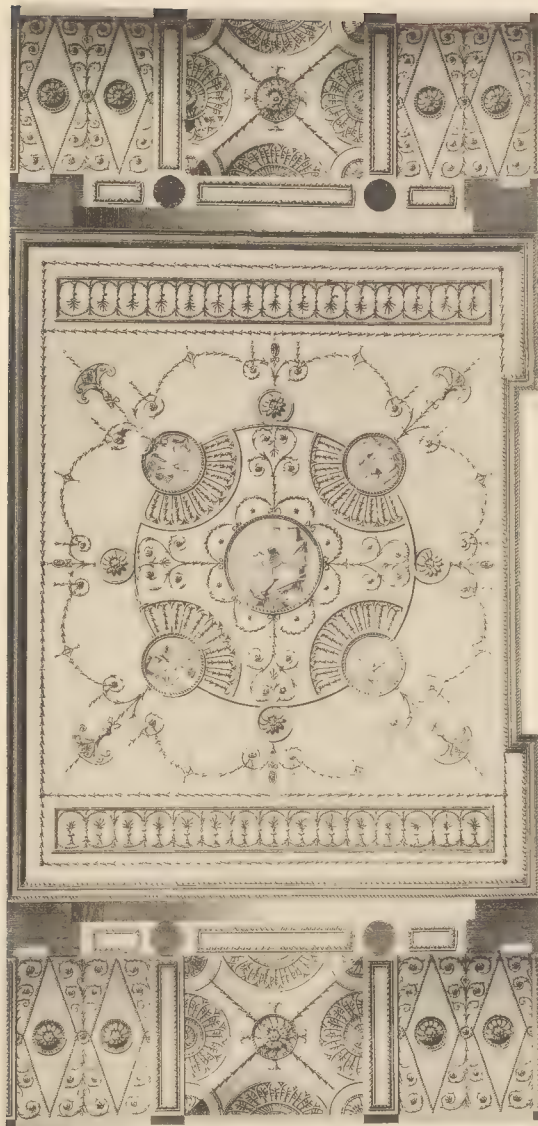
(R. AND J. ADAM. VOL. III. PLATE XXIII.)

Sir Watkin Williams-Wynn's House.

"Ceiling of the library."



PLATE XXIV.



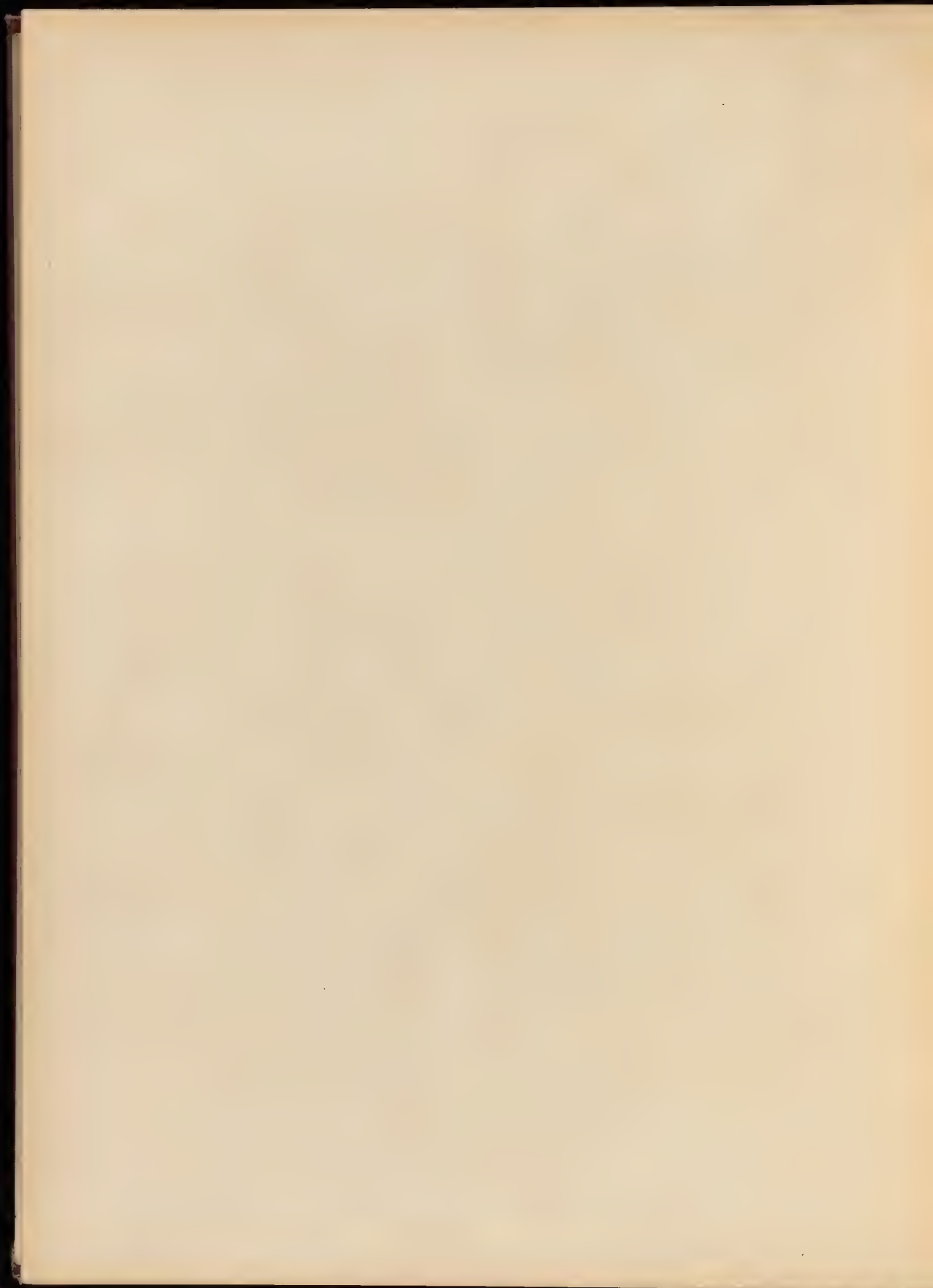


PLATE XXV.

(R. AND J. ADAM. VOL. II., NO. II. PLATE VI.)

*House of Sir Watkin Williams-Wynn, Baronet,
St. James's Square, London.*

"Ceiling of the eating-room."



PLATE XXV.

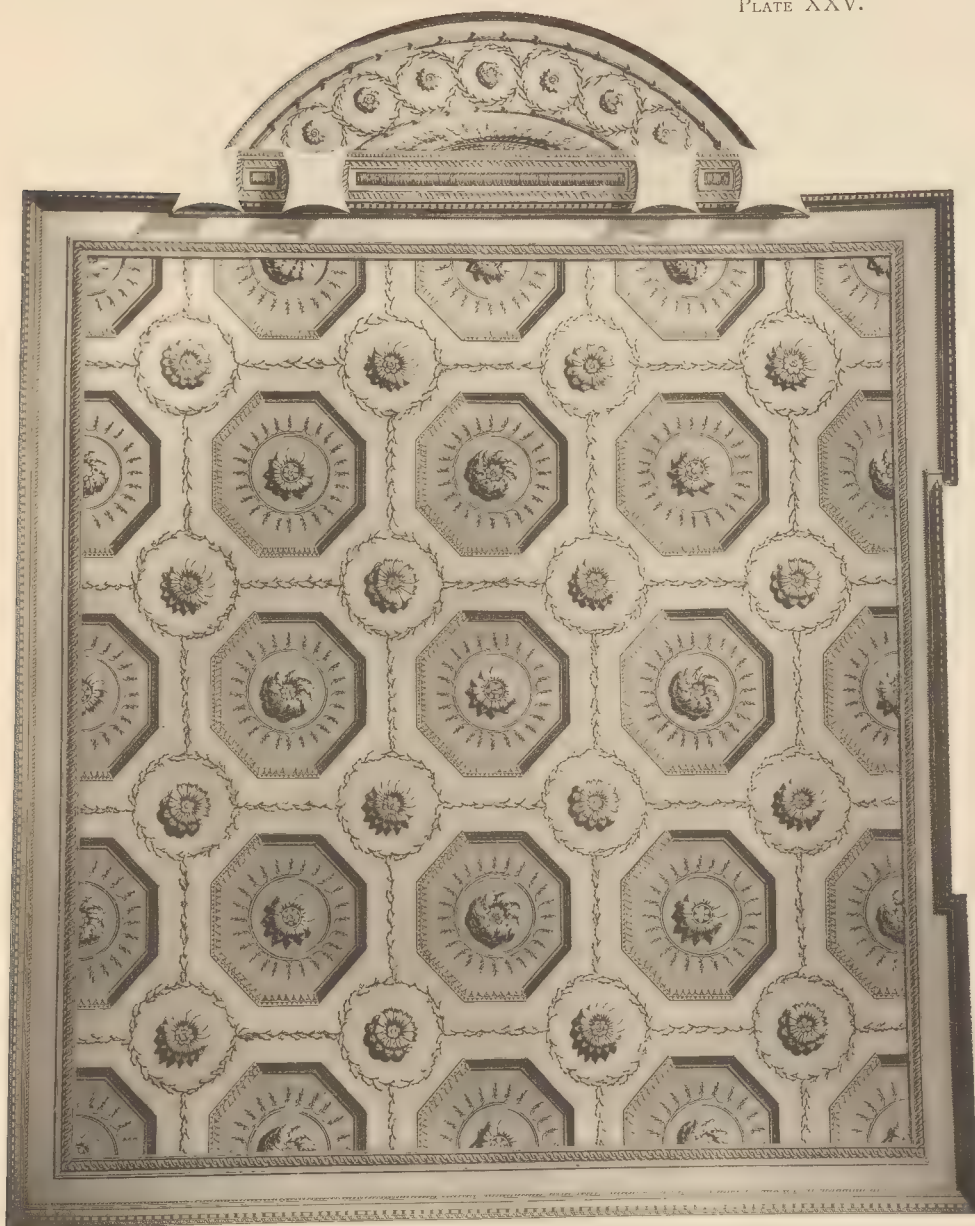




PLATE XXVI.

(R. AND J. ADAM. VOL. II., No. I. PLATE IV.)

House of the Earl of Derby, in Grosvenor Square.

"Section of one end and one side of the second withdrawing-room."

"The ornaments of the pilasters, arches, and panels of the doors are beautifully painted by Zucchi. Those in the friezes of the room and doors are of stucco, and of wood carved. The magnificent glass frame in the recess is finely executed in wood and gilt."



PLATE XXVI.





PLATE XXVII.

(R. AND J. ADAM. VOL. I., No. II. PLATE V.)

Lord Mansfield's Villa at Kenwood, Middlesex.

"Section of one of the sides of the great room."

"The recesses are fitted up with glasses, which reflect the objects that are seen from the windows."



PLATE XXVII.





PLATE XXVIII.

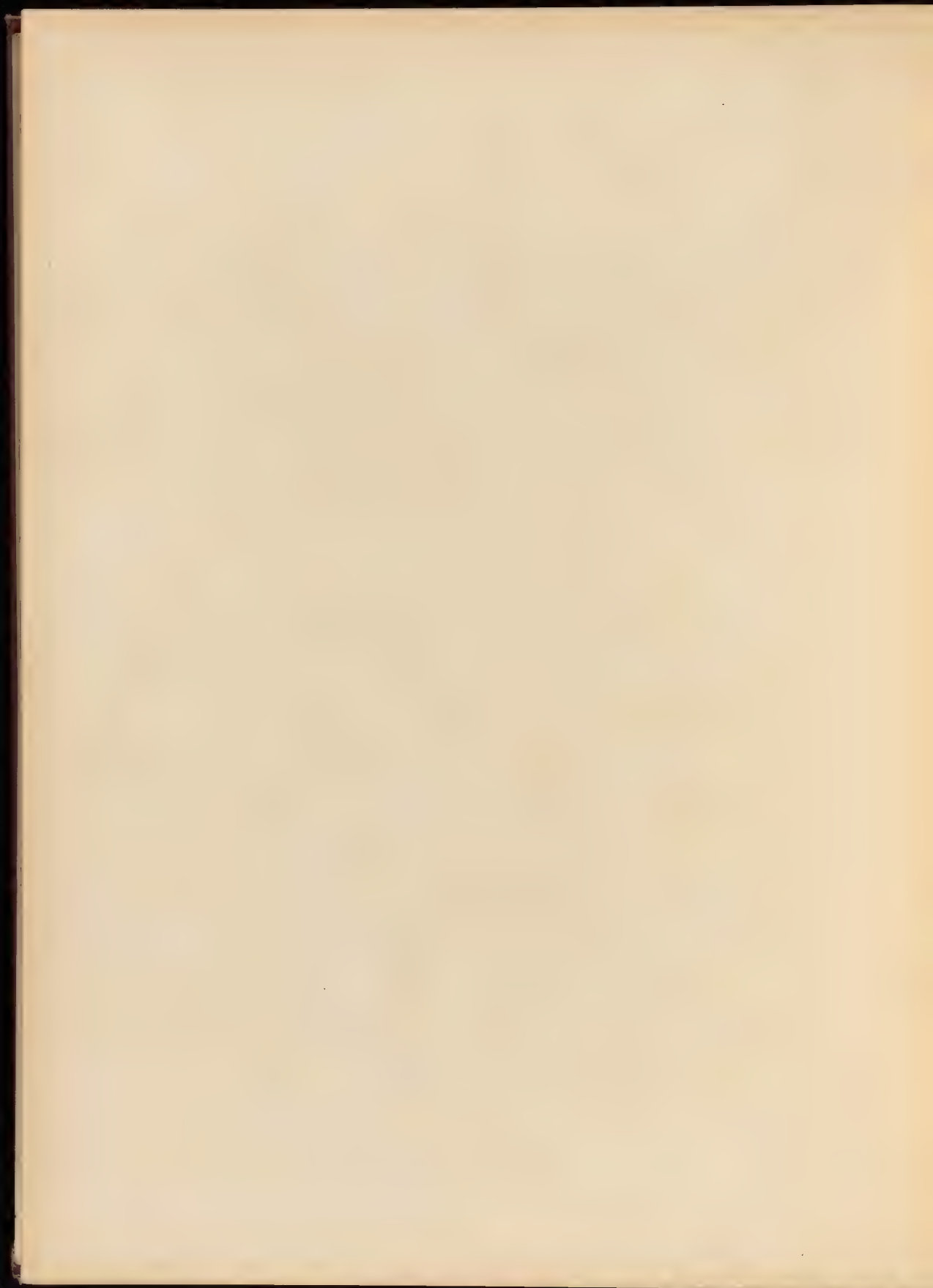
(R. AND J. ADAM. VOL. I., NO. III. PLATE VIII.)

Luton House, Bedfordshire, Seat of the Earl of Bute.

"The stove grate designed in the year 1768, as it was the first decorated in this manner, seems to have given the idea of those in this form, which now prevail so much both in public and private buildings.

"The cornices for window-curtains were intended as an attempt to banish absurd French compositions.

"The brass candelabra were brought from abroad by the Earl of Bute. They are the style of modern Italy. They are evidently the composition of some painter or statuary who has sacrificed the simple and the graceful to the busy and the picturesque. Somewhat of this style has been imitated in the pedestals on which they stand, that there might appear a degree of harmony throughout the whole."



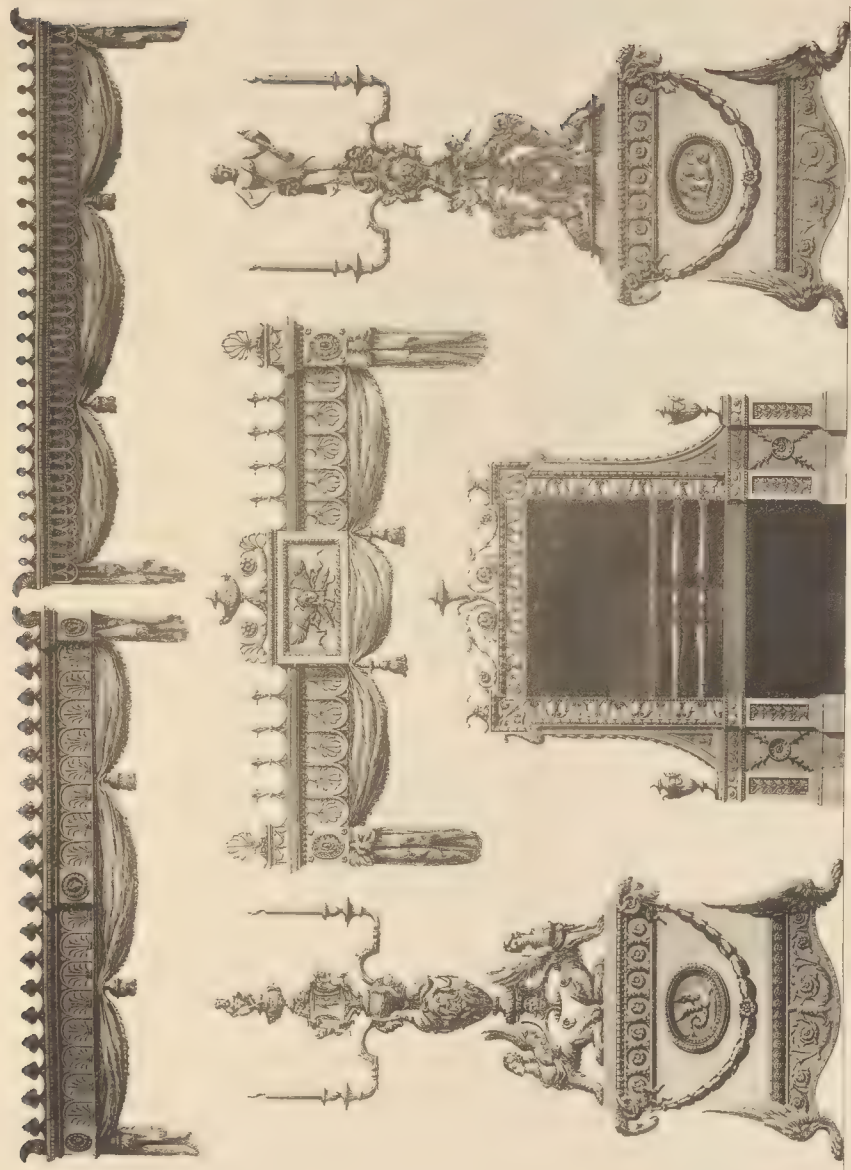




PLATE XXIX.

(R. AND J. ADAM. VOL. I., NO. V. PLATE IV.)

*Designs for the King and Queen and H.R.H. the late
Princess Dowager of Wales.*

"Two designs of chimneys, one of which is executed in the great saloon of the Queen's House, and the other proposed for a room in the palace of St. James's."

"In the frieze of the former the crown and supporters are introduced as part of the ornament; and on the tablet of the latter is a bas-relief of the Aldobrandini Marriage."

PLATE XXIX.



PLATE XXX.

(R. AND J. ADAM. VOL. II., NO. IV. PLATE VI.)

*Sion House, Seat of the Duke of Northumberland, in the
County of Middlesex.*

"Chimney-piece of the ante-room."



PLATE XXX.



PLATE XXXI.

(R. AND J. ADAM. VOL. II., NO. III. PLATE VIII.)

Shelburne House, Berkeley Square.

"Chimney-piece in the hall."



PLATE XXXI.

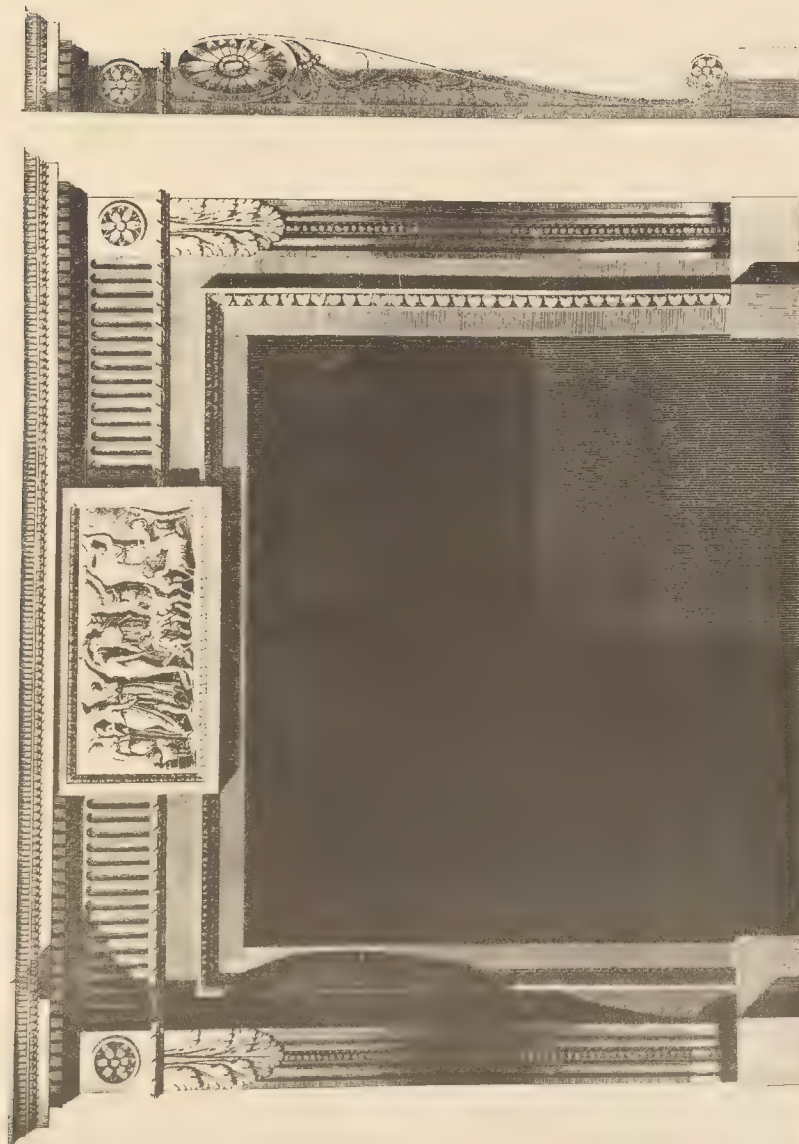


PLATE XXXII.

(M. A. PERGOLESÌ,* PLATE XXXIII.)

A collection of designs: the architectural ones, as 157, 158, 165, 166, for plaster friezes; the lighter ones, as 159, 160, 167, for painting on furniture.

* Michael Angelo Pergolesi published his work, entitled "Designs for Various Ornaments," 70 plates (Folio, London, 1777 1801), without either Preface or Letterpress. He is known, however, to have been the draughtsman, if not the actual designer, of the "Ornament" contained in "The Works in Architecture" of Robert and James Adam.

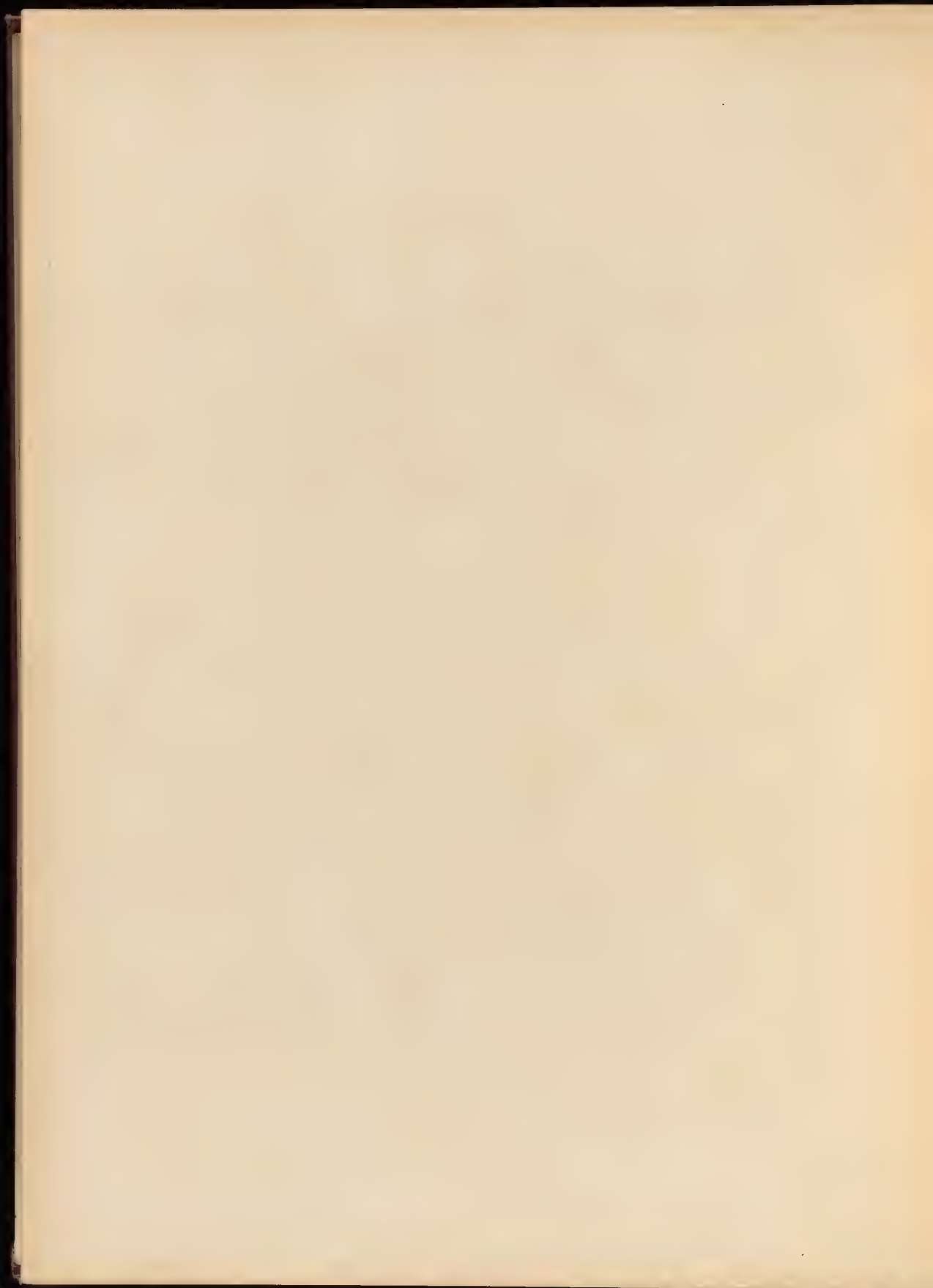


PLATE XXXII.

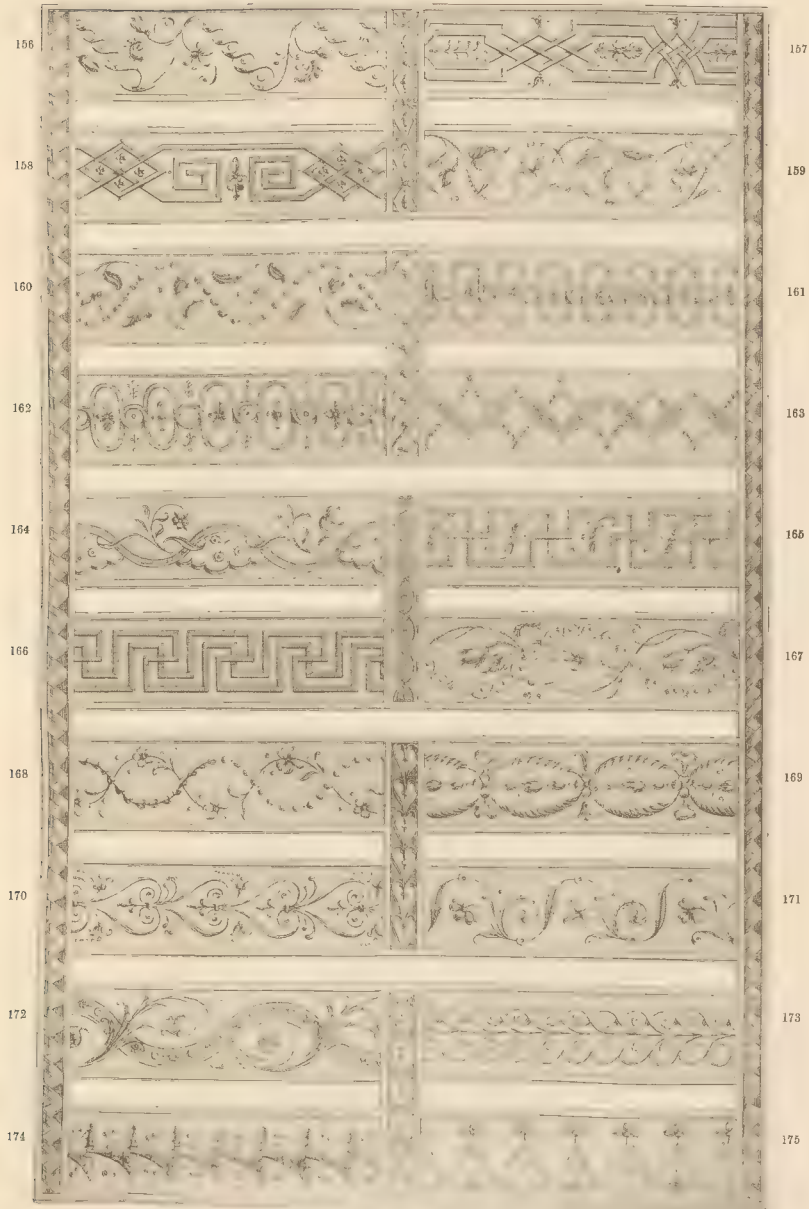




PLATE XXXIII.

(M. A. PERGOLES. PLATE XLVIII.)

Probably intended for a variety of purposes. A mere collection of designs: the lighter floral ones for embroidery and painting; the more severe ones for plaster work.



PLATE XXXIII.

271



275



276



277



278



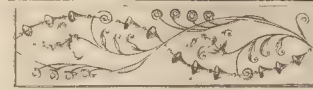
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293





PLATE XXXIV.

(M. A. PERGOLESÌ. PLATE XIV.)

Low Relief Plaster Work for Wall Decoration.

The fine house, No. 18 Portman Square, built by the brothers Adam, contains many such designs as XLII. and XLVI., used as architrave ornaments, friezes, string-courses, &c.







PLATE XXXV.

(M. A. PERGOLESÌ. PLATE XXXVII.)

Low Relief Plaster Work for wall decoration.

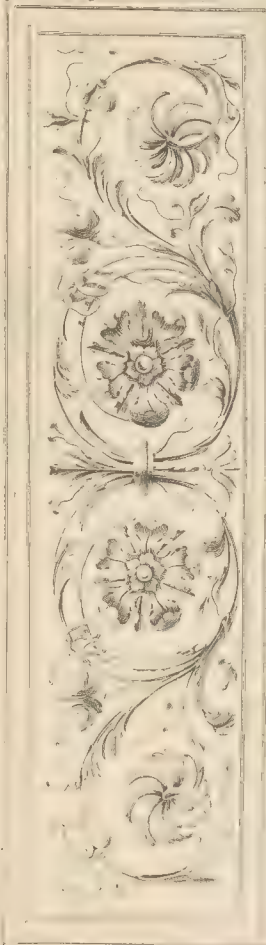
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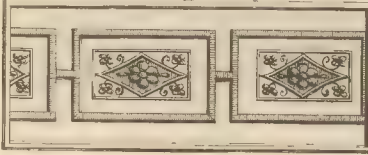
PLATE XXXVI.

(M. A. PERGOLESI. PLATE LVIII.)

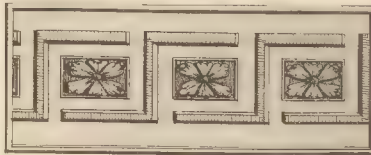
Designs for Friezes, Architraves of doors and other ornamented parts of R. and J. Adam's buildings.

PLATE XXXVI.

373



374



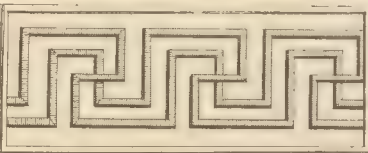
375



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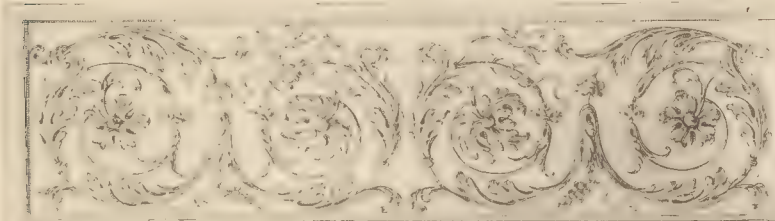
PLATE XXXVII.

(M. A. PERGOLESI. PLATE XXX. *DESIGN CXLIV*. PLATE II. *DESIGN V*.
PLATE XVIII. *DESIGN LXIV*.)

Probably intended to be painted on furniture: centre by Cipriani or Angelica Kauffmann.



II.—Design 5.



XVIII.—Design 64.

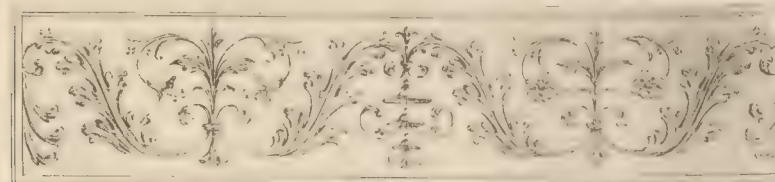


PLATE XXXVIII.

(M. A. PERGOLESÌ. PLATE LV.)

Probably intended for marquetry with the central object to be painted. These centres have been called "Bartolozzi pictures;" but Bartolozzi was probably only the engraver.





PLATE XXXIX.

(M. A. PERGOLES. PLATE XL.)

Ceiling Panel with figures by Cipriani







PLATE XL.

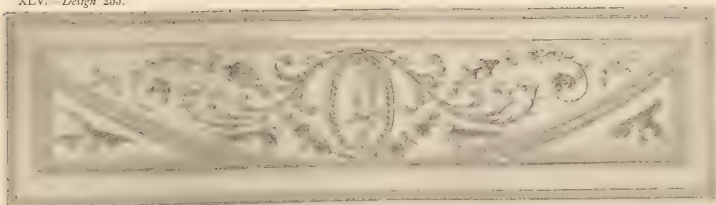
(M. A. PERGOLESÌ. PLATE XLV. *DESIGNS CCLV.—CCLVII.*)

A ceiling with central object by Angelica Kauffmann or Cipriani.



PLATE XL.

XLV. Design 255.



XLV. Design 256.



XLV. Design 257.

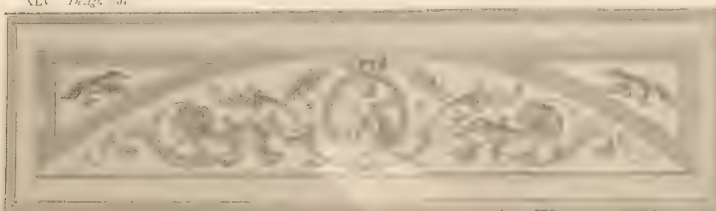




PLATE XLI.

(M. A. PERGOLESÌ. PLATE L. *DESIGNS CCCXXII—CCCXXVI.*)

A ceiling: probably for low relief plaster-work.



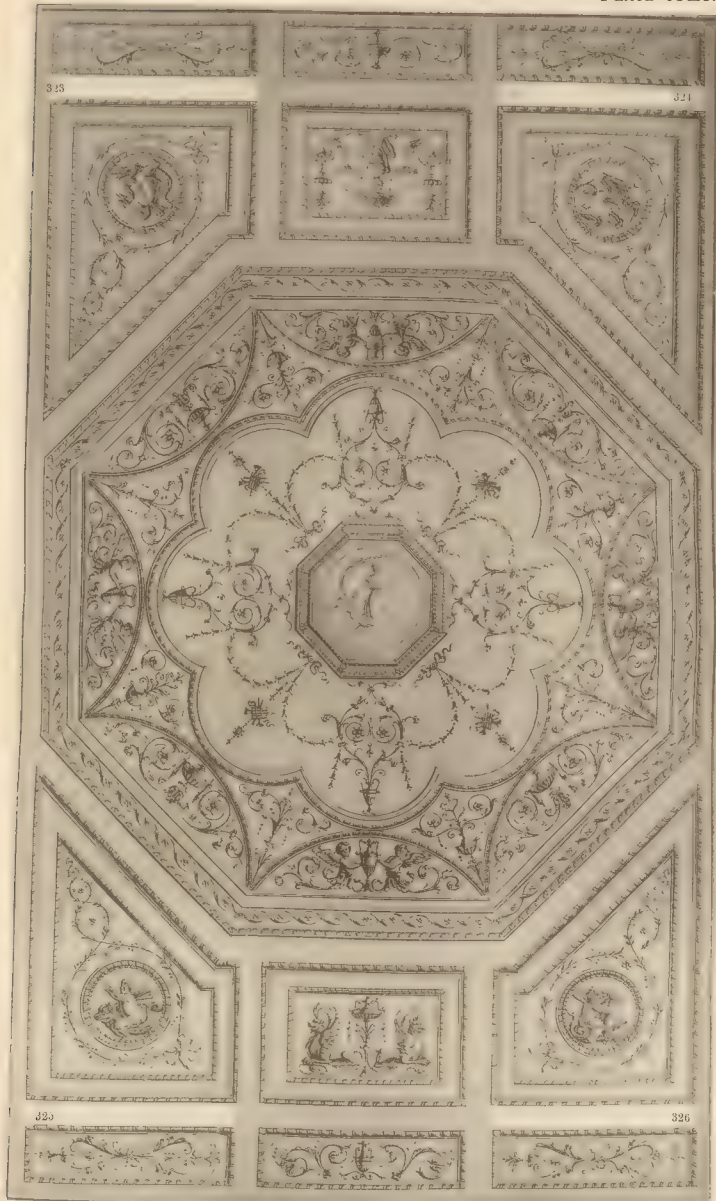
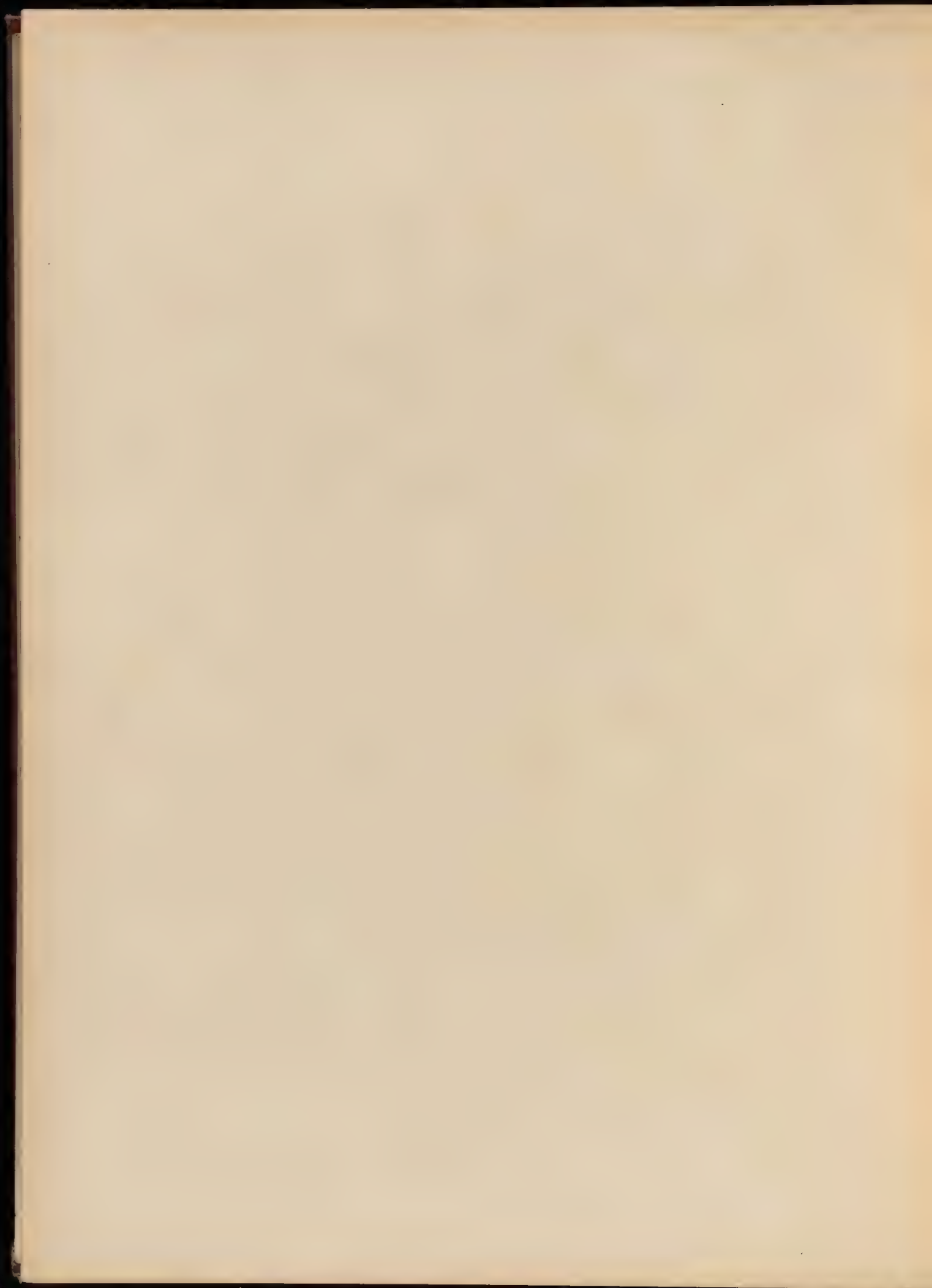


PLATE XLII.

(M. A. PERGOLESÌ. PLATE XXXV.)

Ceiling Panels with figures probably by Angelica Kauffmann.



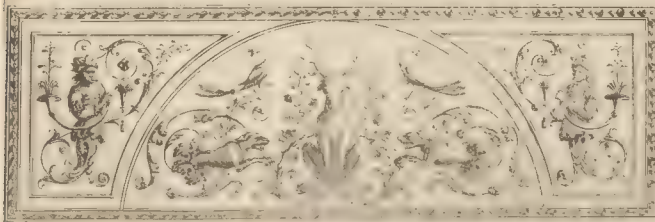
183



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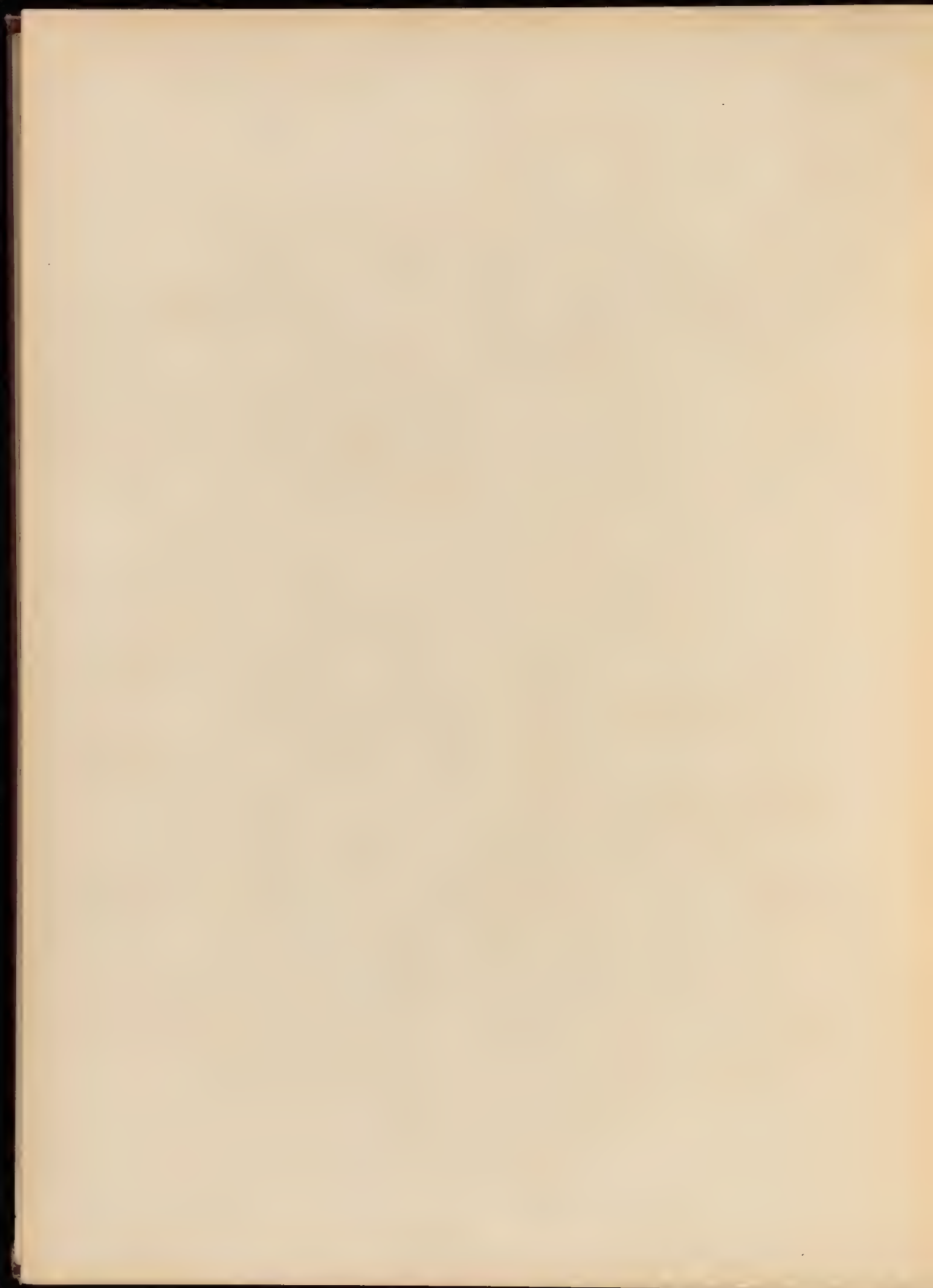
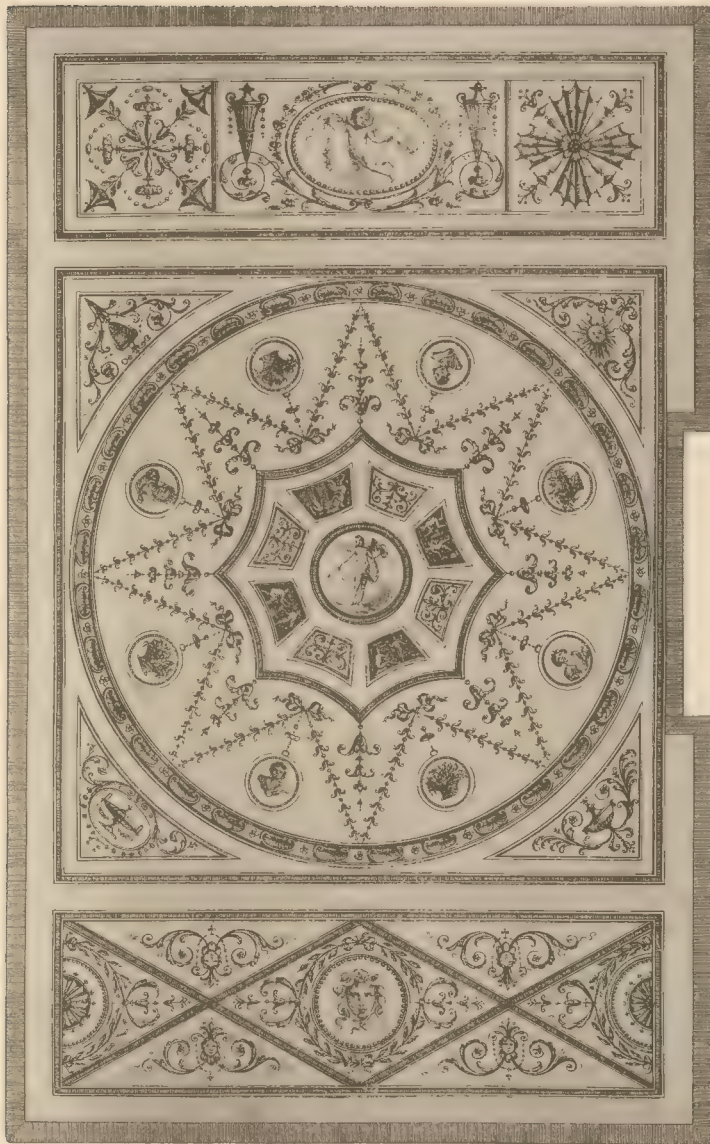


PLATE XLIII.

(M. A. PERGOLES. PLATE XXIII.)

Ceiling Panels for plaster relief.

PLATE XLIII.



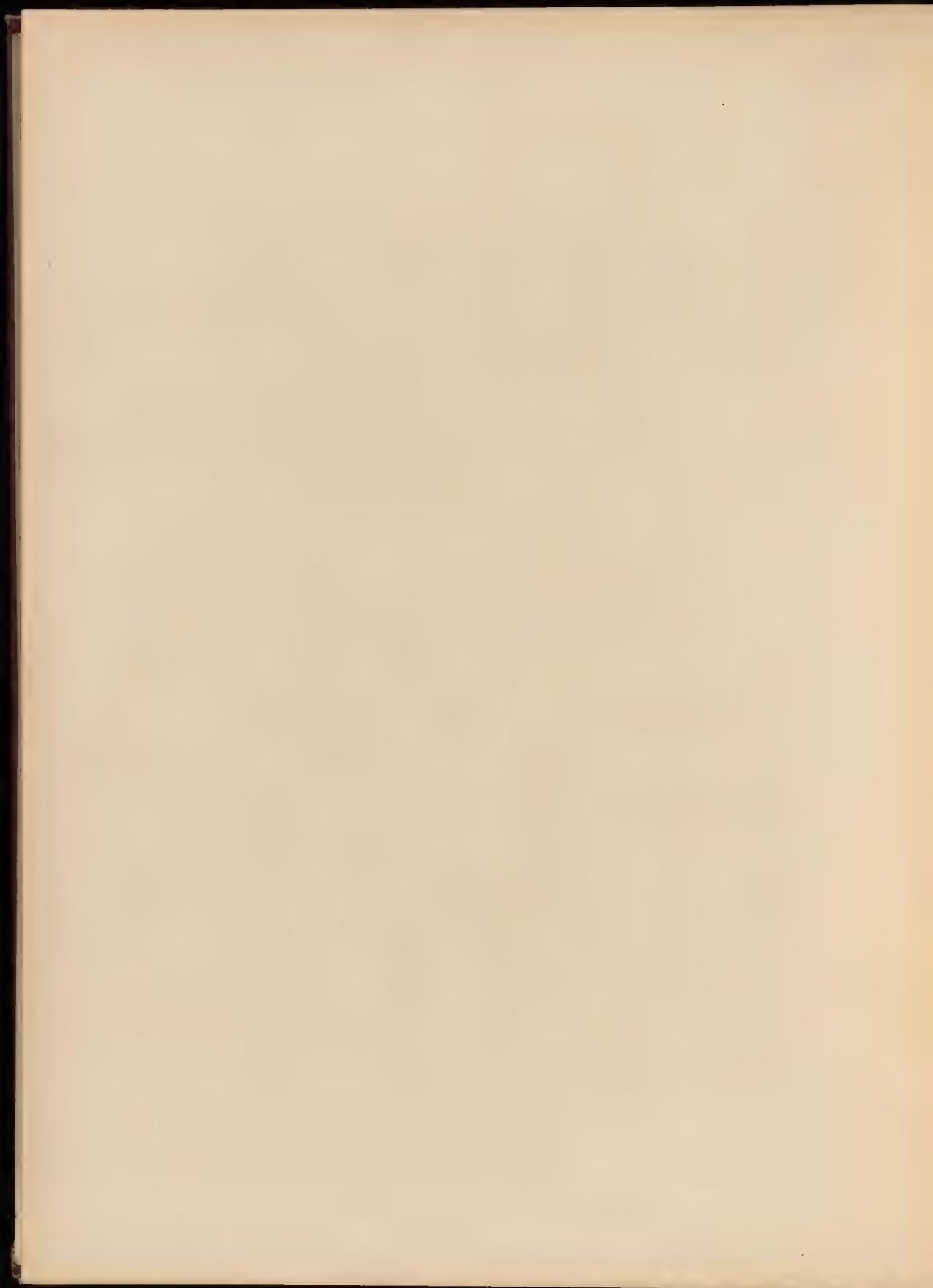


PLATE XLIV.

(M. A. PERGOLESI. PLATE XLIV. DESIGNS CCXLVII.—CCLIV.)

Parts of a Service of Silver Plate.



250

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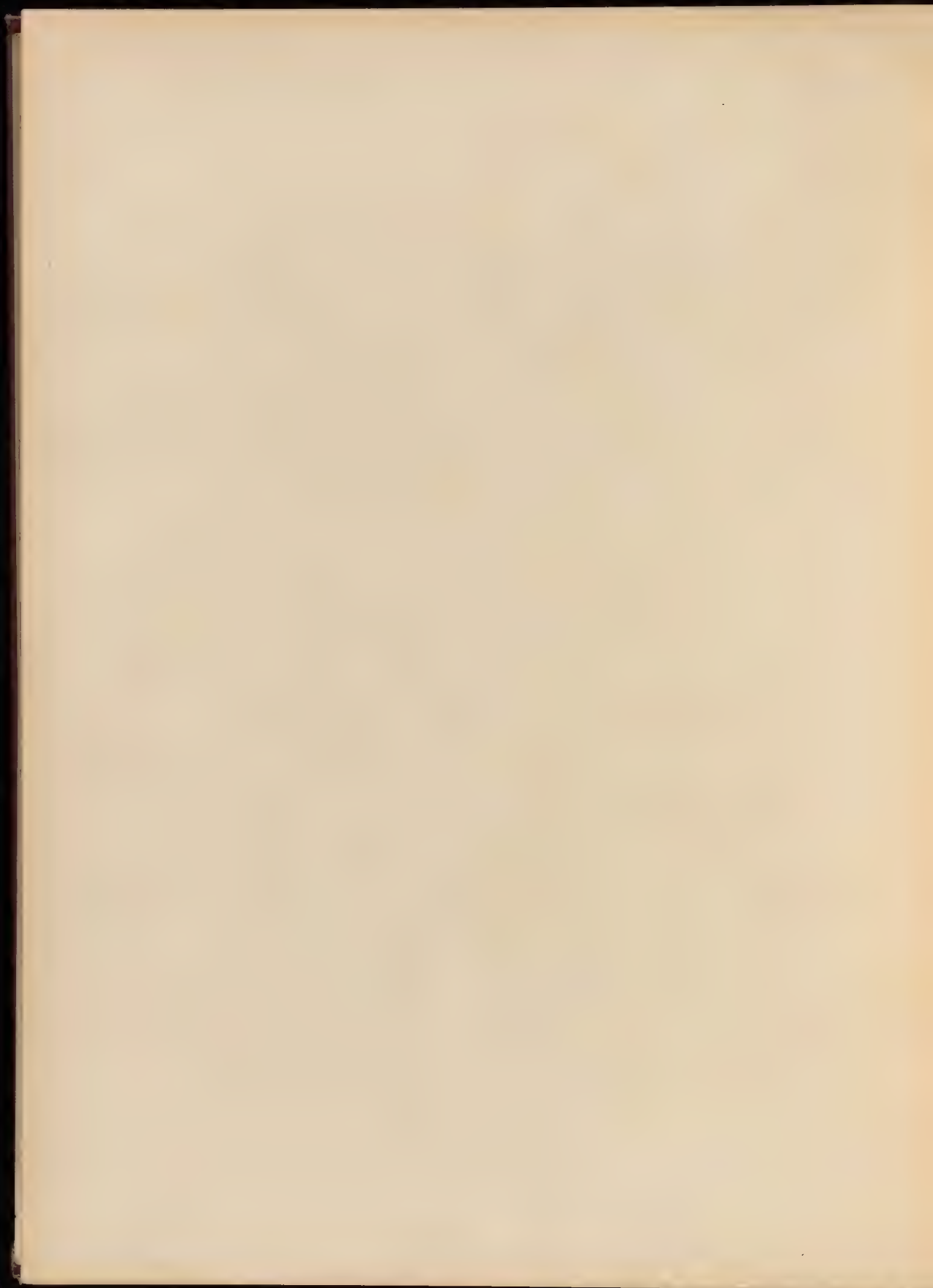


PLATE XLV.

(M. A. PERGOLESI. PLATE XXIV. *DESIGNS CVIII.—CXIV.*)

Chimney-piece with details: probably drawn for one of R. and J. Adam's carefully ornamented houses for a noble owner.



PLATE XLV.





PLATE XLVI.

(M. A. PERGOLESÌ. PLATE LXV.)

Frieze and wall panels.

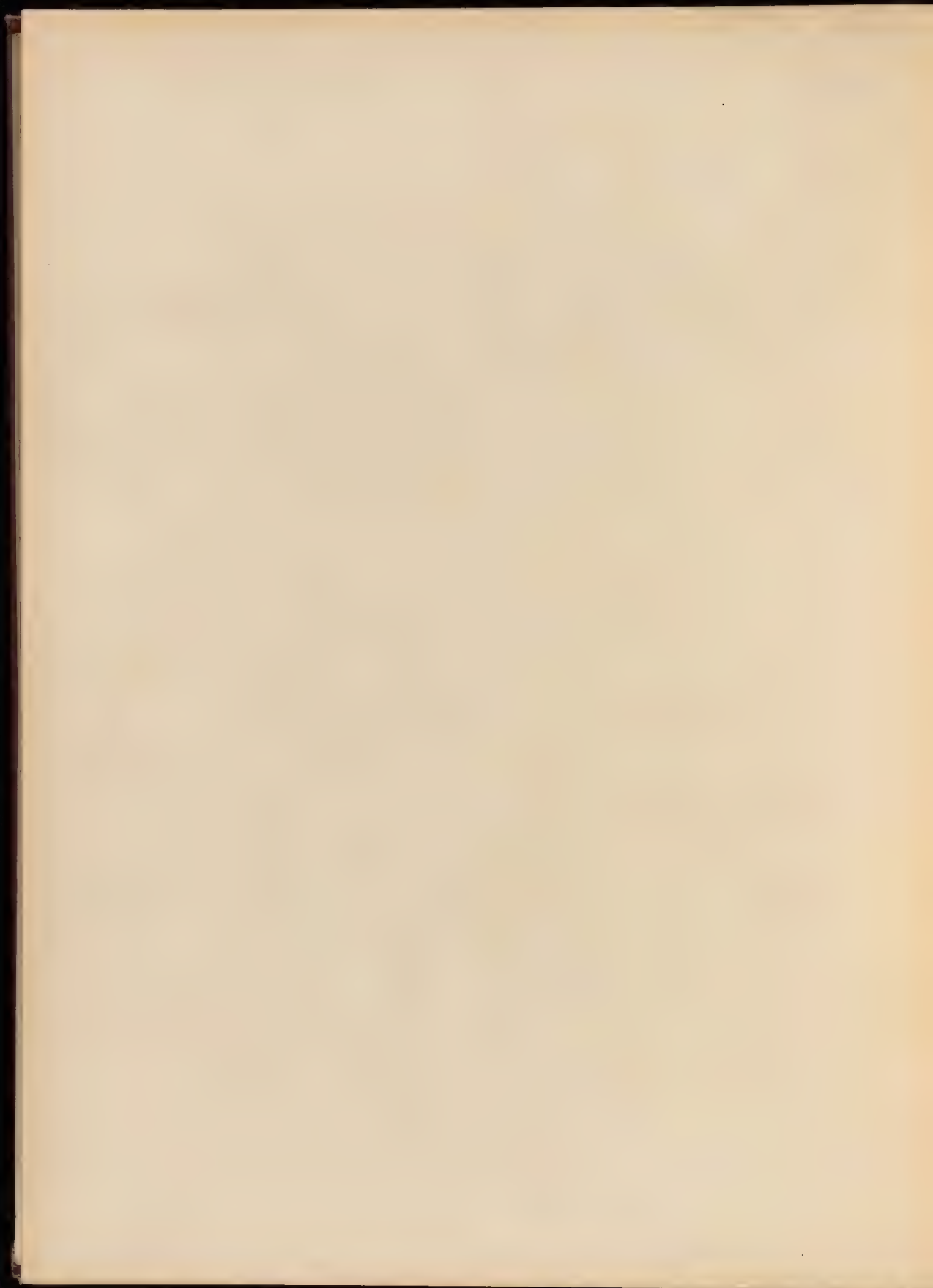


PLATE XLVI.

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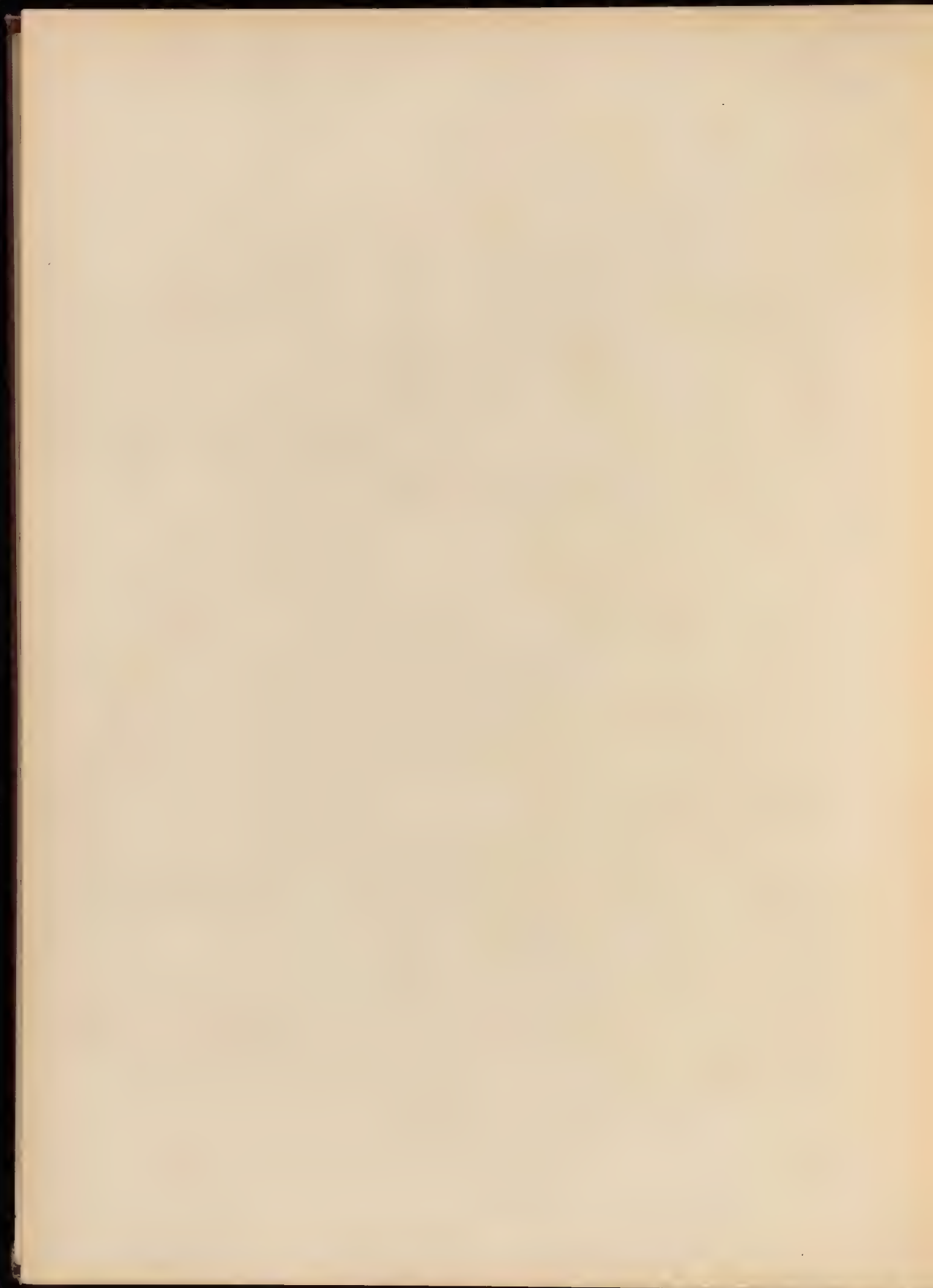
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PLATE XLVII.

(M. A. PERGOLESI PLATE XXVII.)

Frieze and other details, probably from one of Robert Adam's buildings.



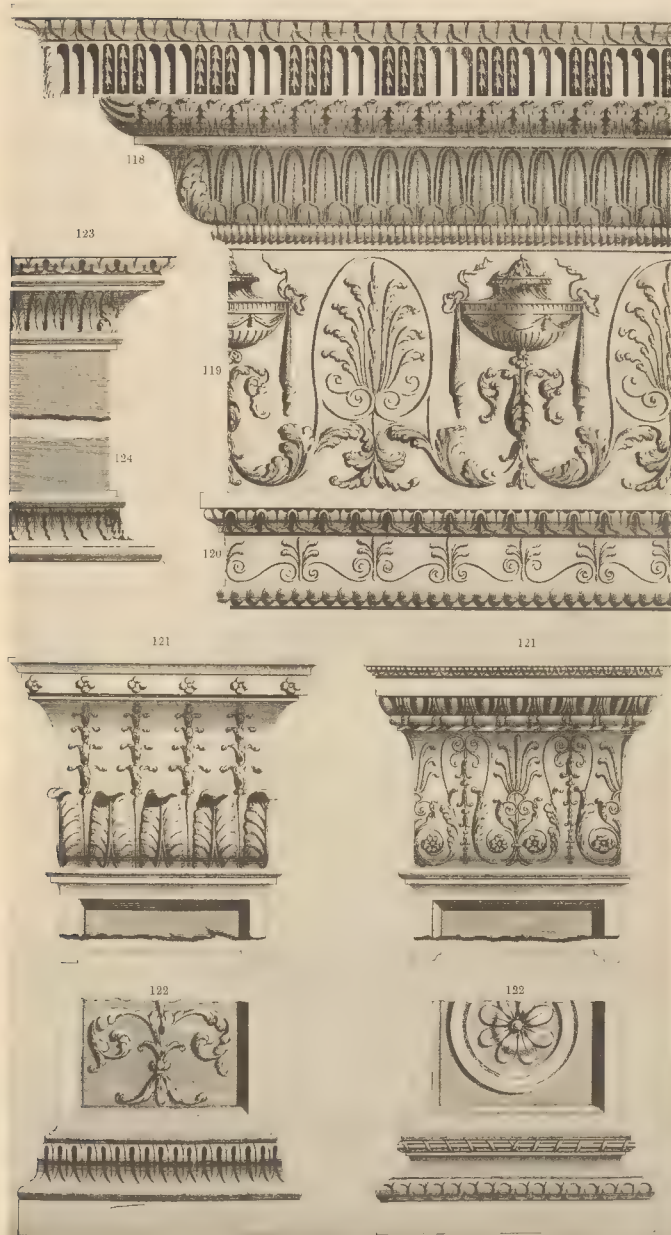


PLATE XLVIII.

(M. A. PERGOLESÌ. PLATE LXVIII.)

Studies of the Classic Acanthus.

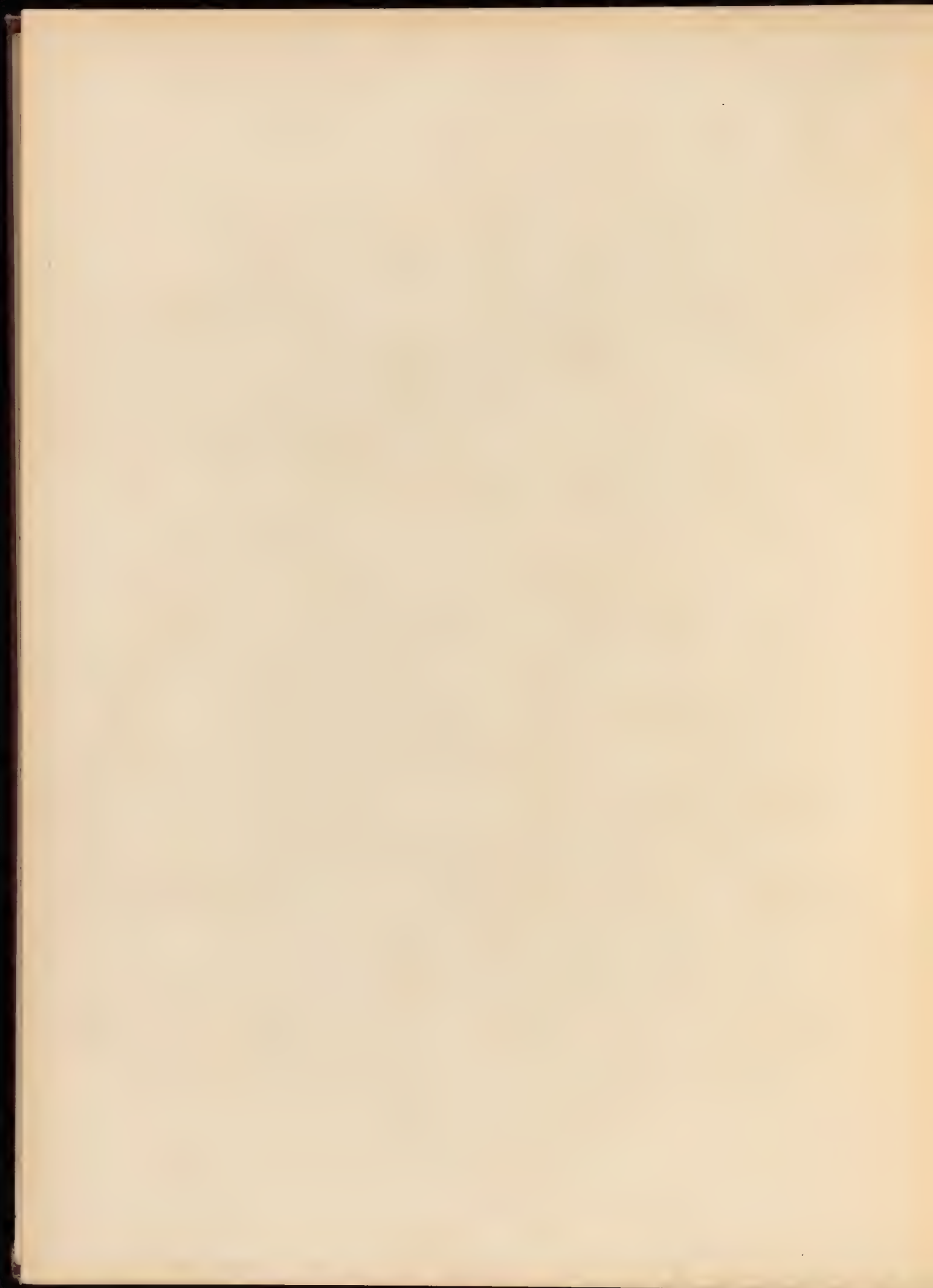


PLATE XLVIII.



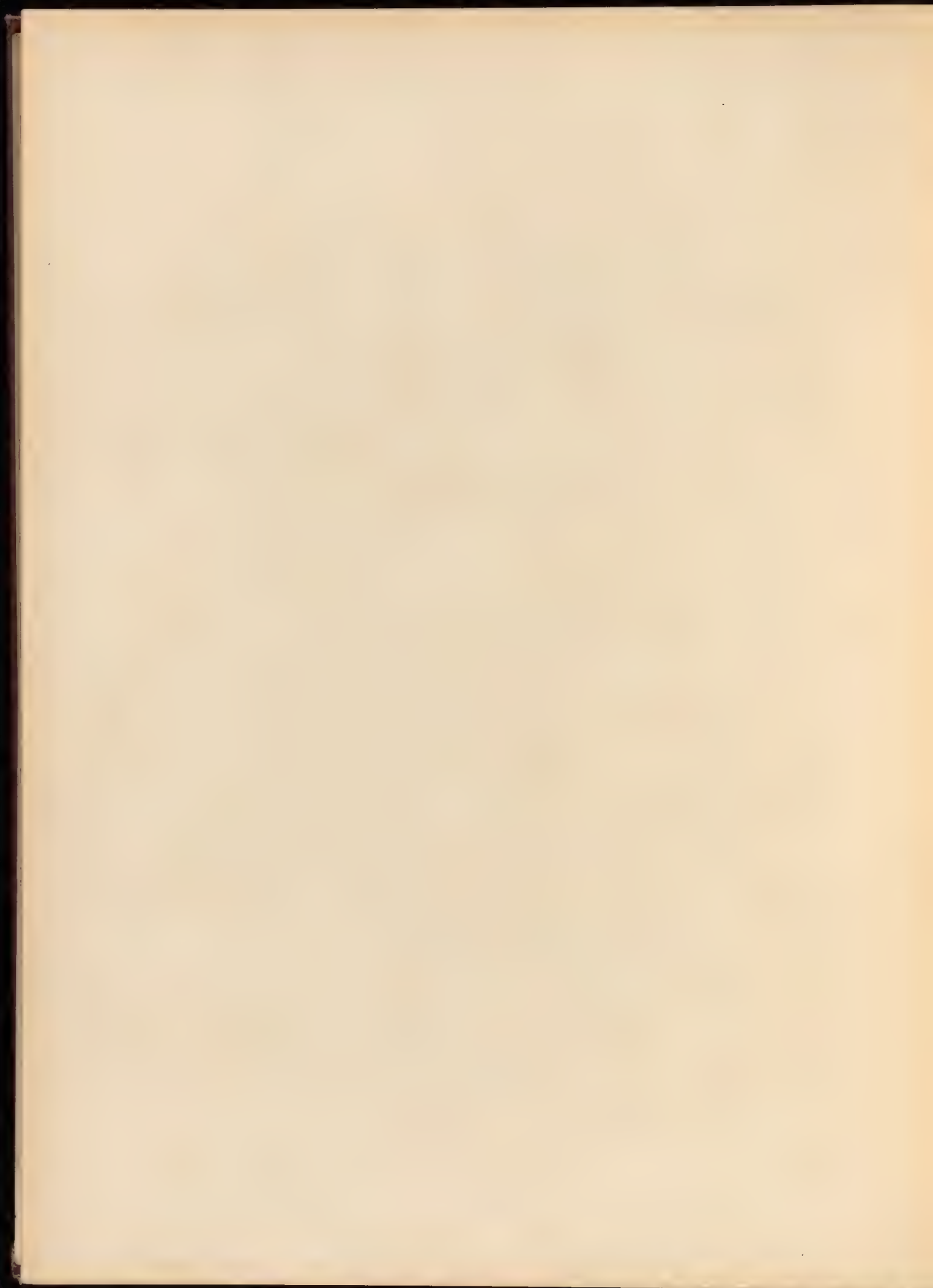
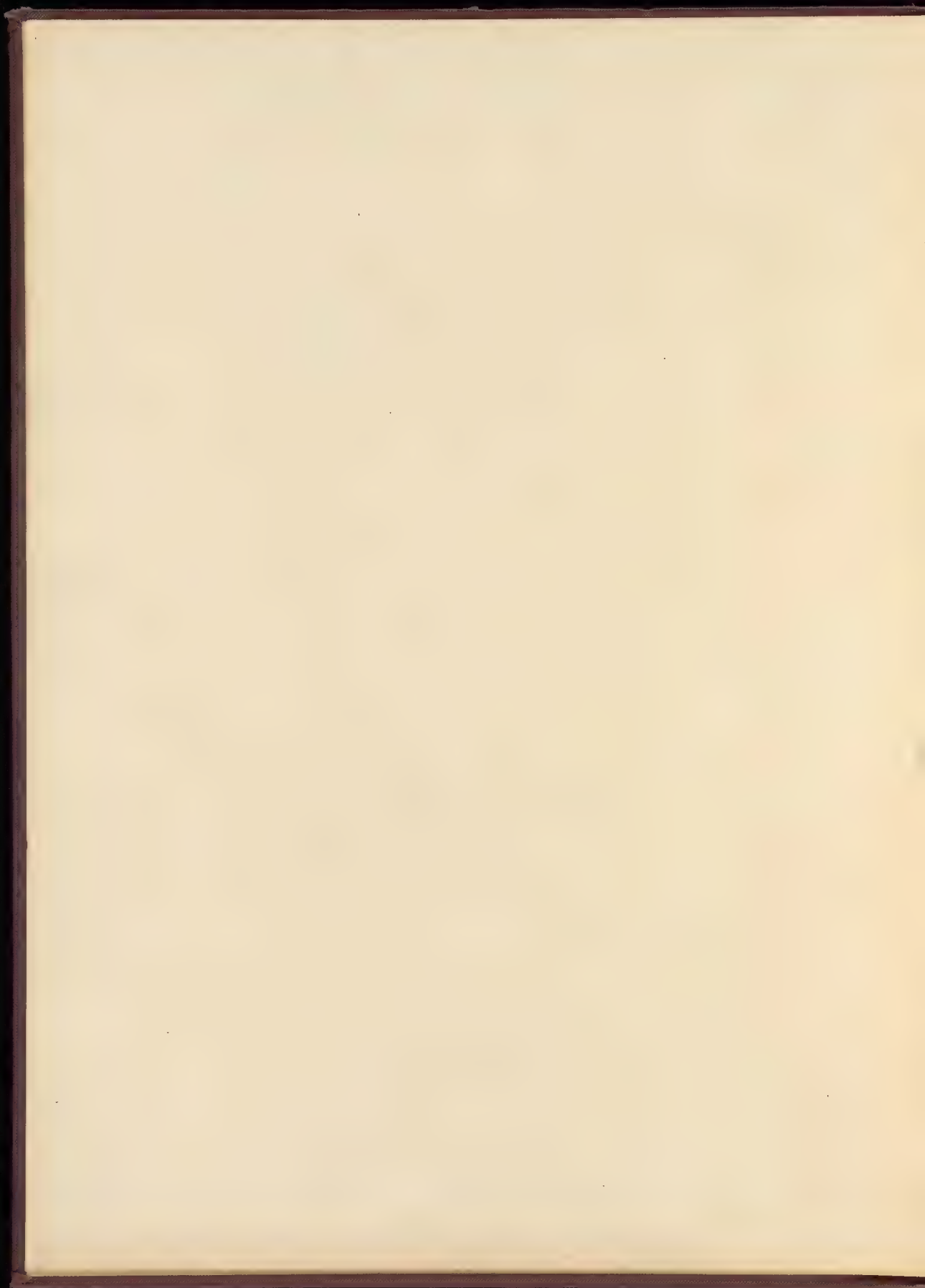


PLATE XLIX.

(M. A. PERGOLESI. PLATE LVII.)

Study of the Acanthus; showing the probable origin of the Corinthian Capital.








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